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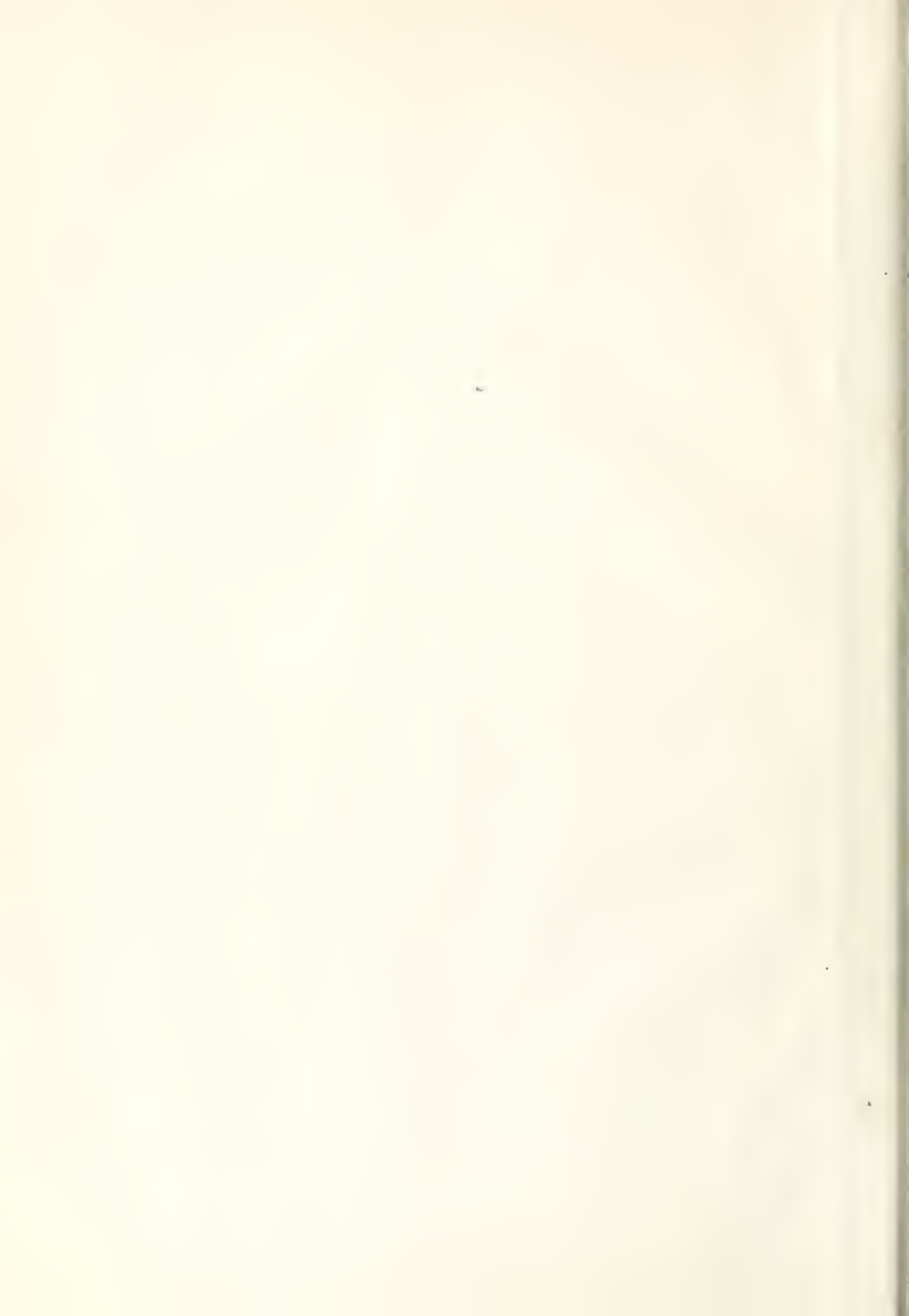




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# VOCAL SCORE THE GONDOLIERS;

OR,

## THE KING OF BARATARIA.

BY

## W. S. GILBERT

AND

## ARTHUR SULLIVAN,

*Joint Authors of "Thespis; or, The Gods Grown Old"; "Trial by Jury"; "The Sorcerer";  
"I.M.S. Pinafore; or, The Lass that Loved a Sailor"; "The Pirates of Penzance; or, The Slave of Duty";  
"Patience; or, Bunthorne's Bride"; "Iolanthe; or, the Peer and the Peri"; "Princess Ida; or, Castle  
Adamant"; "The Mikado; or, The Town of Titipu"; "Ruddigore; or, The Witch's Curse";  
and "The Yeomen of the Guard; or, The Merryman and his Maid."*

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### ARRANGEMENT FOR PIANOFORTE BY

## J. H. WADSWORTH

(OF BOSTON, U.S.A.).

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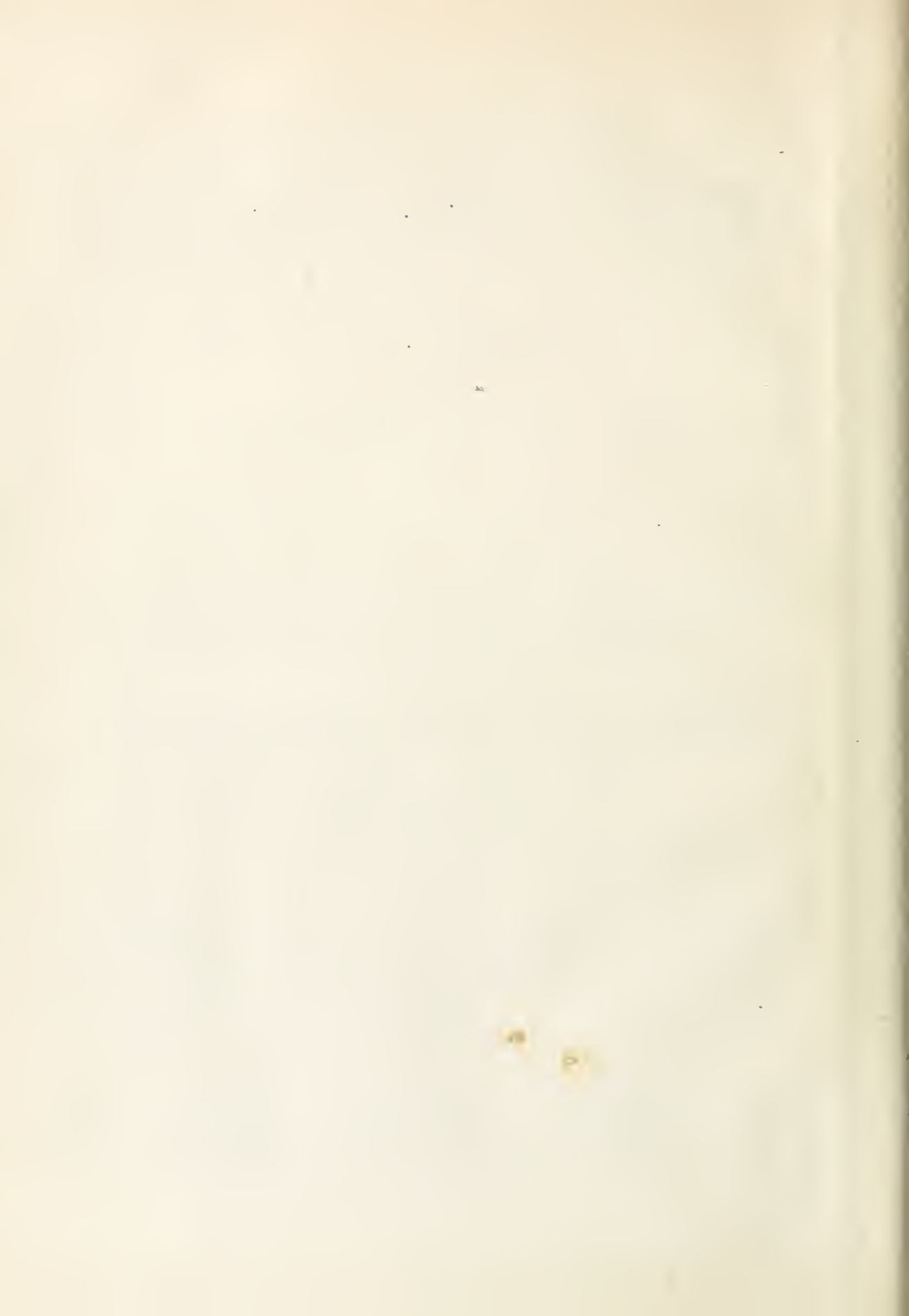
New York.

London.

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**CAUTION.**—I have permitted Mr. J. H. Wadsworth to incorporate in this work the vocal parts of "The Gondoliers, or, The King of Barataria," for the sole purpose of their being sung in private. Single detached numbers may be sung at Concerts, not more than two numbers in all from the various Operas by Mr. Gilbert and myself at any one Concert, and they must be given without Stage Costume or Action. Applications for the right of performing any more than the above, or the complete Opera, must be made to "R. D'OYLY CARTE, Savoy Theatre, London." Every copy of this book is offered for sale strictly upon the condition that it shall be used only as above. —ARTHUR SULLIVAN.



First performed at the Savoy Theatre, London, under the management of Mr.  
on Saturday, December 7th, 1889.

# THE GONDOLIERS;

OR,  
THE KING OF BARATARIA.

## Dramatis Personæ.

THE DUKE OF PLAZA-TORO ( <i>a Grandee of Spain</i> )	...	...	...	...	...	Mr. FRANK WYATT.
LUIZ ( <i>his Attendant</i> )	...	...	...	...	...	Mr. BROWNLOW.
DON ALHAMBRA DEL BOLERO ( <i>the Grand Inquisitor</i> )	...	...	...	...	...	Mr. DENNY.
MARCO PALMIERI	}	(Venetian Gondoliers)	}			Mr. COURTICE POUNTNEY.
GIUSEPPE PALMIERI						Mr. RUTLAND BARRINGTON.
ANTONIO						Mr. METCALF.
FRANCESCO						Mr. ROSE.
GIORGIO						Mr. DE PLEDGE.
ANNISALE						Mr. WILGRAHAM.
OTTAVIO						Mr. C. GILBERT.
THE DUCHESS OF PLAZA-TORO	...	...	...	...	...	Miss ROSINA BRANDRAM.
CASILDA ( <i>her Daughter</i> )	...	...	...	...	...	Miss DECIMA MOORE.
GLANETTA	}	(Contadine)	}			Miss GERALDINE ULMAR.
TESSA						Miss JESSIE BOND.
FIAMETTA						Miss LAWRENCE.
VITTORIA						Miss COLE.
GIULIA						Miss PHYLLIS.
LENA ( <i>the King's Foster-mother</i> )	...	...	...	...	...	Miss BERNARD.

Chorus of Gondoliers and Contadine, Men-at-Arms, Heralds, and Pages.

ACT I.—THE PIAZZETTA, VENICE.

ACT II.—PAVILION IN THE PALACE OF BARATARIA.

(An interval of three months is supposed to elapse between Acts I. and II.)

DATE 1750.

The Scenery painted by Mr. HAWES CRAVEN (by permission of Mr. HENRY IRVING). The Designs by Mr. PERCY ANDERSON and executed by Miss FISHER, Madame LEON, and Mr. BARTON.

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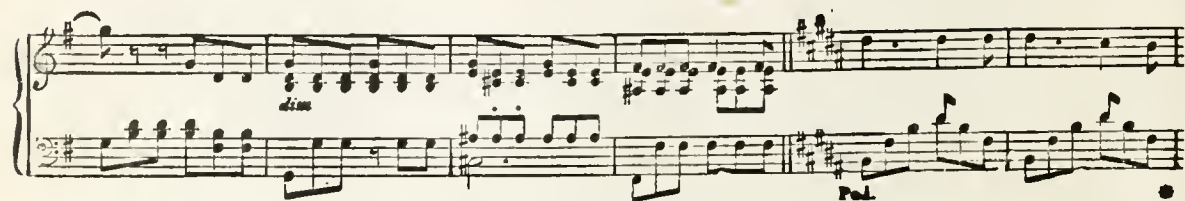
# THE GONDOLIERS; OR THE KING OF BARATARIA.

## INTRODUCTION.

*Allegro vivace.*

PIANO.

The musical score is written for piano and consists of four systems of music. The first system is marked 'Allegro vivace' and 'PIANO.' (p). It features a treble and bass staff with a 6/8 time signature and a key signature of one sharp (F#). The melody in the treble staff is characterized by eighth-note patterns and slurs. The bass staff provides a steady accompaniment with eighth notes. Pedal markings ('Ped.') are placed below the bass staff at the beginning and end of the first system. The second system continues the melodic and harmonic development. The third system introduces a new melodic line in the treble staff, while the bass staff continues with a rhythmic accompaniment. The fourth system concludes the introduction with a final cadence in the treble staff and a sustained bass line.



First system of musical notation. The treble staff contains a melody with eighth and sixteenth notes. The bass staff features a continuous eighth-note accompaniment. Pedal markings are present below the bass staff: "Ped." followed by an asterisk, then "Ped." followed by an asterisk, then "Ped." followed by an asterisk, then an asterisk, then "Ped." followed by an asterisk, then "Ped." followed by an asterisk, and finally an asterisk.

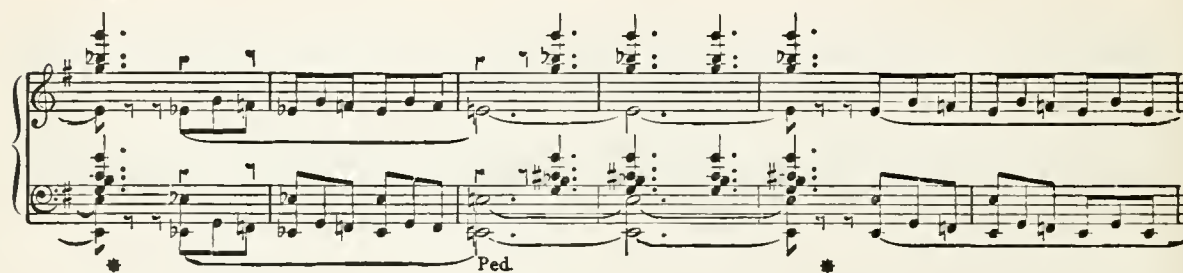
Second system of musical notation. The treble staff continues the melody. The bass staff continues the eighth-note accompaniment. Pedal markings are present below the bass staff: "Ped." followed by an asterisk, then "Ped." followed by an asterisk, then "Ped." followed by an asterisk, then an asterisk, then "Ped." followed by an asterisk, then "Ped." followed by an asterisk, then an asterisk, and finally "Ped." followed by an asterisk.

Third system of musical notation. The treble staff continues the melody. The bass staff continues the eighth-note accompaniment. Pedal markings are present below the bass staff: "Ped." followed by an asterisk, then an asterisk, then "Ped." followed by an asterisk, then an asterisk, then "Ped." followed by an asterisk, then "Ped." followed by an asterisk, then an asterisk, and finally an asterisk.

Fourth system of musical notation. The treble staff features a more complex melody with chords and sixteenth notes. The bass staff continues the eighth-note accompaniment. There are no pedal markings in this system.

Fifth system of musical notation. The treble staff features a complex melody with chords and sixteenth notes. The bass staff continues the eighth-note accompaniment. There are no pedal markings in this system.

Sixth system of musical notation. The treble staff features a complex melody with chords and sixteenth notes. The bass staff continues the eighth-note accompaniment. There are no pedal markings in this system.





First system of musical notation, featuring a treble and bass staff with a key signature of two flats and a 3/4 time signature. The melody in the treble staff is composed of eighth and quarter notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation. The treble staff continues the melodic line. The bass staff includes a pedal point marked "Ped." with an asterisk, indicating a sustained low note.

Third system of musical notation. The treble staff features a melodic line with some chromaticism. The bass staff has a dense texture of chords. A "rall." (rallentando) marking is placed above the bass staff. The system concludes with a "Ped." marking and an asterisk.

Fourth system of musical notation. The treble staff continues with a melodic line. The bass staff features a series of chords. The system is marked with multiple "Ped." and asterisk symbols, indicating a sustained pedal point throughout the system.

Fifth system of musical notation. The treble staff features a melodic line. The bass staff includes a "cres." (crescendo) marking and a "Ped." marking with an asterisk. The system ends with a final chord in the bass staff.

First system of musical notation, measures 1-4. The music is in 3/4 time with a key signature of one flat (B-flat). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment. A 'rall.' (rallentando) marking is placed above the third measure, and a 'dim.' (diminuendo) marking is placed above the fourth measure.

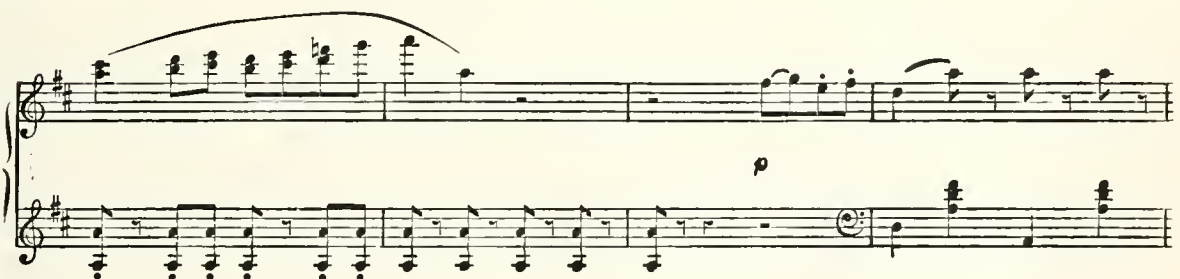
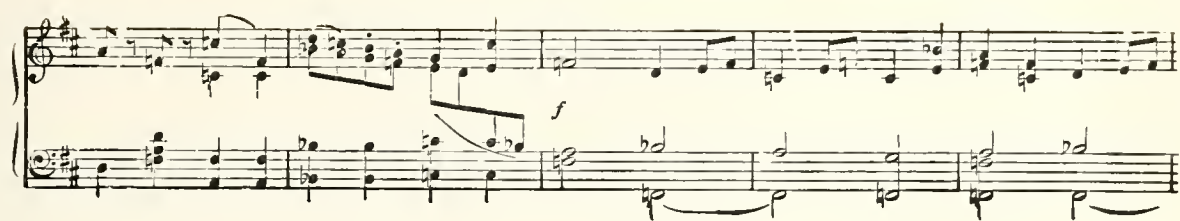
Second system of musical notation, measures 5-8. The right hand continues the melodic development with slurs and ties. The left hand maintains a steady accompaniment. A piano dynamic marking 'p' is present in the first measure of the right hand.

Third system of musical notation, measures 9-12. The right hand features a more active melodic line with slurs. The left hand continues with a consistent accompaniment. The system concludes with a double bar line.

Fourth system of musical notation, measures 13-16. The tempo and mood change with the instruction 'Allegretto. Tempo di Gavotte.' written above the staff. The right hand begins with a piano 'p' dynamic. The music is in 3/4 time with a key signature of two sharps (D major).

Fifth system of musical notation, measures 17-20. The right hand continues the lively melody with slurs and ties. The left hand provides a rhythmic accompaniment with chords and single notes.

Sixth system of musical notation, measures 21-24. The right hand continues the melodic line. The left hand accompaniment features chords and moving lines. The system concludes with a double bar line.



First system of musical notation. The treble staff features a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes. A *cres.* (crescendo) marking is placed above the bass staff, and a *f* (forte) dynamic marking is placed above the final measure of the bass staff.

Second system of musical notation. The treble staff continues the melodic development. The bass staff features a series of chords, with a *p* (piano) dynamic marking appearing twice above the staff.

Third system of musical notation. The treble staff shows a continuation of the melodic line. The bass staff consists of a series of chords, maintaining the harmonic support.

Fourth system of musical notation. The treble staff features a more active melodic line with slurs. The bass staff includes a *f* (forte) dynamic marking above the first measure and a long horizontal line spanning several measures, indicating a sustained or repeated harmonic texture.

Fifth system of musical notation. The treble staff concludes with a final melodic phrase. The bass staff features a *riten.* (ritardando) marking above the staff and a *trm.* (trill) marking with a trill symbol above the final measure.



# ACT I.

## No. 1. CHORUS OF CONTADINE—(Sops. 1 & 2) WITH SOLOS.

*Allegretto moderato.*

PIANO.

*f*

Solo.

1st SOPRANOS.

List and learn,  
2nd SOPRANOS.

List and learn,

Ped.

list and learn,

List and learn. ye dain - ty ro - ses, Ro ses

list and learn,

List and learn, ye dain - ty ro - ses, Ro - ses

*dim.*

*mp*

\* Ped.

white and ro - ses red, Why we bind you in - to po - sies Ere your morn - ing bloom has

white and ro - ses red, Why we bind you in - to po - sies Ere your morn - ing bloom has

**B**

shed. By a law of mai - den's mak - ing, Ac - cents of a heart that's ach - ing, E - ven

shed. By a law of mai - den's mak - ing, Ac - cents of a heart that's ach - ing, E - ven

though that heart be break - ing, Should by mai - den be un - said;

though that heart be break - ing, Should by mai - den be un - said;

Though they love with love ex - ceed - ing, They must seem to be un - heed-ing— Go ye

Though they love with love ex - ceed - ing, They must seem to be un - heed-ing— Go ye

Ped. #

then and do their pleading, Ro - ses white and ro - ses red!

then and do their pleading, Ro - ses white and ro - ses red!

Ped. #

List and learn, list and learn, ye dain - ty ro - ses, Ro - ses

List and learn, list and learn, ye dain - ty ro - ses, Ro - ses

dim. mp

Ped. #



white and ro - ses red, Why we bid you in - to po - sies Ere your morn - ing bloom has

white and ro - ses red, Why we bid you in - to po - sies Ere your morn - ing bloom has

fled. List and learn, list and learn, Ro - ses white and ro - ses red, Learn, . .

fled. List and learn, list and learn, Ro - ses white and ro - ses red, Learn, . .

*cres.*

. . . . . Oh list and . . . . . learn, List and learn, . . . . .

. . . . . Oh list and . . . . . learn, List and learn. . . . .

Ped. \* Ped. \* Ped. \* Ped. \*

Oh, ro - ses white . . . and red ! . . .

Oh, ro - ses white . . . and red ! . . .

Ped. \* Ped. \*

SOLO. FIAMETTA. <sup>D</sup>

'Two there are for whom, in du - ty, Ev - 'ry

Ped. \* Ped. \*

maid in Ven - ice sighs— . . . . . Two so peer - less in their beau - ty That they

Ped. \* Ped. \*

shame the sum - mer skies. We have hearts for them in plen - ty, They have

Ped. \* Ped. \*

hearts, but all too few! We, a - las, are four - and - twen - ty! They, a - las, are on - ly

*8va.*

**E** **CHORUS.** **1st GIRL.**

two! We, a - las, a - las! are four - and - twen - ty! They, a -

*8va.*

**CHORUS.** **1st GIRL.** **CHORUS. 1st & 2nd SOPRANOS unison.**

- las! A - las! are oo - ly two! They, a - las, are oo - ly two! A - las! . . .

. . . Now ye know, ye dain - ty ro - ses, Ro - ses white and ro - ses red, Why we

. . . Now ye know, ye dain - ty ro - ses, Ro - ses white and ro - ses red, Why we

*f* *Ped.* *mp*

bind you in - to po - sies Ere your morn - ing bloom has fled. Now ye know, now ye

bind you in - to po - sies Ere your morn - ing bloom has fled. Now ye know, now ye

*cres.*

know, Ro - ses white and ro - ses red, Ro - . . . . . ses, O

know, Ro - ses white and ro - ses red, Ro - . . . . . ses, O

now ye . . know, now ye know, . . . . . Oh re - ses

now ye . . know, now ye know, . . . . . Oh ro - ses

*f*

Ped. \* Ped. \* Ped. \* Ped. \*



white . . and red ! . . . .

white . . and red ! . . . .

Ped. \* Ped. \* Ped. \*

*Allegretto moderato.*

*p* *pp*

SOLO. FRANCESCO.

Good mor-row, pret-ty maids; for whom pre-pare ye These

So - sal tri - butes ex - tra - or - di - na - ry? For Mar - co and Gia -

*pp*



SOLO  
GIULIA

sep - pe Pal - mi - e - ri, The pink and flower . . . of all the Gon - do - lier - & They're

com - ing here, as we have heard but late - ly, To choose two brides from us who sit as -

SOLO. ANTONIO. (BARITONE.) CHORUS. ANT.

- date . . ly. Do all you mai - dens love them? Pas - . sion - ate - ly! These

*sempre pp* *f* *pp*

Ped. \*

SOLO. GIORGIO. (BASS.)

gon - do - liers are to be en - vied great - ly! But what of us, who one and all a . .

- dare you? Have pi - ty on our pas - sion, I im - plore you!

**H SOLO. FIA.** These gen - tle - men must make their choice be - fore . . you;

**SOLO. VITT.** In the mean - time we

**SOLO. GIULIA.**

tu - cit - ly ig - nore you. When they have cho - sen two that leaves you plen - ty—

**FIA. & VITT. SOLO.**

Two do - zen we, and ye are four - and - twen - ty. Till then, en - joy your

## SOLO. ANTONIO.

*del-ce far-mi-en-te.* With pleasure, no - bo-dy con-tra-di-cen-ta!

*Allegro con brio.*

## ANTONIO. (BARITONE.)

1. For the mer : : : : ri - est fel-lows are we, } Tra  
 2. With sor : : : : row we've no-thing to do, }

CHORUS. 1st & 2nd SOPRANOS.

TENORS & BASSES.

Tra la, tra la, tra la, Tra  
 Tra la, Tra la, tra la, Tra

la la la la, . . . Tra la la la, That And ply care : : :

la la la la, . . . Tra la la la,

la la la la, . . . Tra la la la,



... on the e-mer-ald sea, {  
... is a thing to pooh-pooh, {

Tra la la la la, . . . Tra la la

Tra la, tra la, tra la, Tra la la la la, . . . Tra la la

Tra la, tra la, tra la, Tra la la la la, . . . Tra la la

*f*

la,  
la!  
la!

{ With lov-ing and laugh-ing, And quip-ping and quaf-fing, We're hap-py as hap-py can  
{ And Jea-lous-y yel-low, Un-for-tu-nate fel-low, We drown in the shim-mer-ing

*p*

be,  
blue,

With lov-ing and laugh-ing, And quip-ping and quaf-fing, We're hap-py as hap-py can be!  
And Jea-lous-y yel-low, Un-for-tu-nate fel-low, We drown in the shim-mer-ing blue!

*f* Tra la!  
*f* Tra la!  
*f* Tra la!  
*f* Tra

*p* *f* *sf*

First system of the musical score. It includes a vocal line and a piano accompaniment. The vocal line has the lyrics "Tra la la la la la la". The piano part consists of two staves with chords and moving lines. The key signature has one sharp (F#).

Second system of the musical score. It includes a vocal line and a piano accompaniment. The vocal line has the lyrics "la, Tra la, tra la, la la, Tra . . . la la la la la la, Tra . . . la la". The piano part consists of two staves with chords and moving lines. The key signature has one sharp (F#).

Third system of the musical score. It includes a vocal line and a piano accompaniment. The vocal line has the lyrics "la la la la, Tra la la la, la la la la, la la la la la la la la la la la la". The piano part consists of two staves with chords and moving lines. The key signature has one sharp (F#).

2nd Verse.

14

la, Tra la l . . .

la, Tra la l . . .

la, Tra la l . . .

8va.

2nd Verse.

1st. 2nd.

RECIT. FIA.

See,

*Allegro agitato.*

*p* *f* *ff*

Ped.

see, at last they come to make their choice— Let us ac-claim them with u-ni-ted

CHORUS.

SOPRANOS.

voice. *n tempo.* Hail, Hail l gal-lant gon-do-lier-l, ben' ve-

8va.



na - ti! Ben' ve - nu - ti! Ac - cept our love, our  
8va. ~~~~~  
Ped. \*

ho - mage, and our du - ty. Ben' ve - nu - ti! ben' ve - nu - ti! 8va. ...

MARCO & GIUSEPPE.  
Buon' gior - no, Si - gnor - i - ne!  
CHORUS. 1st & 2nd SOPRANOS.  
Gon - do - lier - i ca - ris - si - mi!  
*Allegretto grazioso.*  
Ped. \*

MARCO.  
Ser - vi - to - ri u - mi - lis - si - mi! Per - chi ques - ti fior - i - Ques - ti  
GIUS.  
Sia - mo con - ta - di - ne! Ser - vi - to - ri u - mi - lis - si - mi! Per - chi ques - ti fior - i - Ques - ti

## MARCO &amp; GIUSEPPE.

for - i bel - lis - si - mi?

## CHORUS. SOPRANOS.

Per lei, bell' si - gno - ri! O ec - cel - len - tis - si - mi!

M

MARCO.

O ciel!

GIUS.

O ciel!

O ciel!

Sia - mo gon - do - lier - ti Si - gnor -

O ciel!

Sia - mo gon - do - lier - ti Si - gnor -

## CHORUS. SOPRANOS.

Buon' gior - no, ca - va - lier - ti!



## N CHORUS.

*i - na, io t'a - mo!* *Con - ta - di - ne sia - mo!* *Con - ta - di - ne! Ca - va -*  
*i - na, io t'a - mo!* *Si - gnor - i - ne!*

The piano accompaniment features a steady eighth-note bass line and chords in the right hand, with a *p* (piano) dynamic marking.

## MARCO &amp; GIUS.

*Po - ve - ri gon - do - lier - il* *Po - ve - ri gon - do - lier - il*  
*- lier - il*  
*Gon - do - lier - il!* *Po - ve - ri gon - do - lier - il*

The piano accompaniment includes triplets and chords, with *p* (piano) dynamic markings.

*Buon' gior - no, Si - gnor - i - ne!*  
*Gon - do - lier - i ca - ris - si - mi!*  
*Buon' gior - no, si - gnor - i - oe!*

The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with *p* (piano) dynamic markings.

Ser - vi - to ri u - mi - lis - si - mi! Per noi ques - ti

Sia . . . mo con - ta - di - ne!

Ser - vi - to . . ri u - mi - lis - si - mi! Ser - vi - to . . ri u - mi -

for - i - Ques - ti for - . . i bel - lis - si - mi!

1st SOPRANOS.

Per lei, bell' si - gno - ri, O

lis - si - mi! Ser - vi - to . . ri u - mi - lis - si - mi, Ser - vi - to . . ri u - mi - lis - si - mi, u - mi -

Si - gnor - i - ne! Gon - do -

ec - cel - len - tis - si - mi! Con - ta - di - ne! Ca - va - lier - il

lis - . . si - mi, Si - gnor - i . . ne! Gon - do -

*più lento.* *dim.* *p*

- Mer - il Buon' gior - no, ca - va - lier - il!

*f* *dim.* *p*

Buon' gior - no, ca - va - lier - il

*f* *dim.* *p*

- Mer - il Buon' gior - no, si - gnor - i - ne!

*Allegro vivace con molto brio.*

*più lento.* *f*

MARCO.

We're

GIUSEPPE.

We're

called . . . . gon - do - lier - i, But that's a va - ga - ry, It's quite ho - no - ra - ry The

called . . . . gon - do - lier - i, But that's a va - ga - ry. It's quite ho - no - ra - ry The



trade that we ply. . . . .

trade that we ply. . . . .

*P*

For gal - lan - try no - ted Since we were short -

For gal - lan - try no - ted Since we were short -

- coat - ed, To beau - ty de - vo - ted Giu - sep - pe and Il . . . . .

- coat - ed, To beau - ty de - vo - ted are Mar co and Il . . . . .

When

When

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves have a treble clef and a key signature of one flat (B-flat). The piano accompaniment has a grand staff with a treble and bass clef. The music is in 4/4 time. The vocal lines are simple, with dotted rhythms. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, syncopated pattern in the left hand.

Q

morn - ing is break - ing, Our couch - es for - sak - ing, To greet their a - wak - ing With

morn - ing is break - ing, Our couch - es for - sak - ing, To greet their a - wak - ing With

The second system of the musical score continues the vocal and piano parts. It begins with a 'Q' time signature, indicating a change in tempo or mood. The lyrics are 'morn - ing is break - ing, Our couch - es for - sak - ing, To greet their a - wak - ing With'. The piano accompaniment continues with its characteristic patterns, providing a harmonic foundation for the vocal lines.

car - ols we come. At sum - mer day's noon - ing, When wea - ry la - goon - ing, Our

car - ols we come. At sum - mer day's noon - ing, When wea - ry la - goon - ing, Our

The third system of the musical score continues the vocal and piano parts. The lyrics are 'car - ols we come. At sum - mer day's noon - ing, When wea - ry la - goon - ing, Our'. The piano accompaniment continues with its characteristic patterns, providing a harmonic foundation for the vocal lines.

man - do - lins tu - ning, We la

man - do - lins tu - ning, We la - si - ly thrum, Our man - do - lins tu - ning, We

*Sva.*

*f* *dim.*

Ped. \*

- - si - ly . . . thrum. Tra la la la la, Tra la la la la, Tra la la la la, Tra la la la

la - si - ly, la - si - ly thrum. Our man - do - lins . . .

*Sva.*

*p*

la, Tra la la la la, Tra la la la la, Tra la la la la, Tra la la la la, Tra la la la la

tu - ning, We . . . la - si - ly thrum. Tra la la la la

*f*

la, Tra la la la la la la, Tra la la la la, Tra la la la la l . . . . . When

la, Tra la la la la la la, Tra la la la la, Tra la la la la l . . . . . When

*Sfp*  
ves . . . . . pers are ring - ing, To hope ev - er cling - ing, With songs of our

*fp*  
ves . . . . . pers are ring - ing, To hope ev - er cling - ing, With songs of our

sing - ing A vi - gil we keep . . . . .

sing - ing A vi - gil we keep . . . . .



When day - light is fa - - - ding,      *dim.*

When day - light is fa - - - ding,      *dim.*

- wrapt in night's sha - - - ding,      *dim.*      With soft se - re - na - - - ding

- wrapt in night's sha - - - ding,      *dim.*      With soft se - re - na - - - ding

*pp*      We lull them to sleep. . . . .

*pp*      We lull them to sleep. . . . .

*pp*



*espress.*

With soft . . . se . . . . .

re . . . na . . . . . ding We lull them to sleep. . . . .

*p*

We lull . . . . . them, We lull them to sleep. . . . .

*pp*

*sempre p*

With soft se - re - na - ding We lull them to sleep.

*sempre p*

With soft se - re - na - ding We lull them to sleep.

*sempre p*

*con forza.*

We're call'd gon - do - lier - i, But . . . that's a . . .

*f*

Tra la la la la, Tra la la la la, Tra la la la la, Tra la la la la, Tra la la la

*f*

*V*

. . . va - ga - sy. Gon - do - lier - i, gon - do - lier - i, Tra

la, Tra la la la la la! Gon - do - lier - i, gon - do - lier - i, Tra

*p*

la la la la, Tra la la la la la la! Gon - do - lier - i,

la la la la, Tra la la la la la la! Gon - do - lier - i,

*cr.*

gon - do - lier - i, Tra la la la la, Tra la la la la, Tra la la la la, Tra la la la

gon - do - lier - i, Tra la la la la, Tra la la la la, Tra la la la la, Tra la la la

*molto cres.*

la, Tra la la la la! Tra . . . la! . . .

la, Tra la la la la! Tra . . . la! . . .

*f*

Ped. \*

*f*

Ped. \* Ped. \* Ped. \*

*Moderato.*  
RECIT. MARCO.

*a tempo moderato.*

And now to choose our brides!

GIUS.

As all are young and fair, And

RECIT.

*a tempo moderato.*

*fp*

*f*

*p*

We real-ly do not care A pref-'rence to de-clare. A bi-as to dis-close Would be in-

a-mis-ble be-sides, We real-ly do not care A pref-'rence to de-clare.

A

- de - li - cate -

And there-fore we pro-pose To let im - par - tial Fate Se - lect for us a



mate!

CHORUS. *f*

Vi - va! A bi - as to dis - close Would be in - de - li - cate—

Vi - va! But how do they pro - pose To let im -

*B GIUS. RECIT.*

• par - tial Fate Se - lect for them a mate? These hand - ker - chiefs up - on our

*p RECIT.*

MARCO.

And take good care that both of us are ab - so - lute - ly blind; Then

eyes be good e - nough to bind, Then

*a tempo.*

*a tempo.*

turn usround—and we, with all con - ve - ni - ent des-patch, Will un - der-take to mar - ry a - ny two of you we catch!

turn usround—and we, with all con - ve - ni - ent des-patch, Will un - der-take to mar - ry a - ny two of you we catch!

CHORUS.

Vi - va! They

Vi - va! They

*f*

un - der-take to mar - ry a - ny two of us they catch!

un - der-take to mar - ry a - ny two of us they catch!

*f*

FIAM.

MARCO.

Are you peep-ing?

Can you see me?

Dark I'm

*Allegro con moto.*

*p*

*Pod.*

*f*



VITT. GRUSENPE.

keep - ing, Dark and dream - y! If you're blind-ed Tru - ly say so. All right!

C FIAM.

- mind - ed Play - ers play so! Con-duct sha - dy! They are cheat-ing! Sure - ly they de-Serve a beat-ing!

VITT.

This too much is; Maidens mocking—Conduct such is Tru-ly shocking!

GIANETTA & TESSA.

*f* You can spy, sir! Shut your eye, sir! You can spy, sir! Shut your eye, sir!

CHORUS.

*f* You can spy, sir! Shut your eye, sir! You can spy, sir! Shut your eye, sir!

*f* 8va. 8va.

Fig, for shame, Fla, for shame,

You may use it by-and-bye, sir! You can see, sir! Don't tell me, sir! You can see, sir! Don't tell me, sir! That will do—now let it

You may use it by-and-bye, sir! You can see, sir! Don't tell me, sir! You can see, sir! Don't tell me, sir! That will do—now let it

Fie, for shame! You can see, sir! Don't tell me, sir! You can see, sir! Don't tell me, sir! That will do—now let it be, sir!

be, sir! That will do—now let it be, sir!

be, sir! That will do—now let it be, sir!

**CHORUS OF GIRLS.**  
My pa - pa he keeps three hor - ses, Black, and white, and

That will do—now let it, let it be, sir!

*Lento.*

*sf*

dap - ple grey, sir! Turn three times, then take your cour - ses, Catch what - ev - er girl you may, sir!

*Repeat by*  
**CHORUS OF MEN.**

GIUSEPPE.

I've at length achieved a cap-ture! This is Tes-sa.

MARCO.

Rap - ture, rap - ture! To me Gia - net - ta Fate has

CHORUS.

Rap - ture, rap - ture!

Rap - ture, rap - ture!

*f* *p*

grant - ed! ist the ve - ry girl I wan - ted!

Just the ve - ry girl he

Just the ve - ry girl he

*f*

GIUS. TESSA. JACOB.

If you'd ra - ther change— My good - ness! This in - deed is sim - ple rude - ness. I've no

wan - ted!

wan - ted!

*p*

GIAN.

pre - fer - ence what - ev - er— Lis - ten to him! Well, I nev - er!

*Attacca.*

*Vivace. Tempo di Valse.*

*f* *f* *dim.*

Thank you, gal - lant gen - do - lier - i: In a set and for - mal mea - sure

*p*



It is sure - ly ne - ces - sa - ry To ex - press our plea - - sure.

Each of us to prove a trea - sure, Con - ju - gal and mo - ne - ta - ry,

Glad - ly will de - vote our lei - sure, Gal - lant gen - de - licer - - .

Ped. \* Ped. \* Ped. \* Ped. \*

La la la la la la, Tra la la la la la la, Tra la la la la la la

*Sua.*

la la la la la la la, la la!

*Sua.*

*f* *p*

TESSA  
Gay and gal - ant

gen - do - lic - it, Take us both and hold us tight - ly, You have

luck ex - tr'or - di - na - ry; We might have both been un - sight - - - ly!

*F*

If we judge your con - duct right - ly, 'Twas a choice in - to - un - ta - ry;

*pp*

Ped. Ped. Ped. Ped.



Still we thank you most po - lite - ly, Gay and gal - ant gen - de -

\* Ped.

hier - et Tra la la la la la, Tra la la la la la, Tra la

G

la la la la la la la la la la la la la la la

CHORUS.

Tra la la la la la la la la la

Tra la la la la la la la la la

f

GIAN. & TESSA.

Thank you, gal - lant gon - do - lier - i:

1st SOPRANOS.

Thank you, gal - lant gon - do - lier - i:

2nd SOPRANOS.

la! . . . . .

la, la, la, la, la, la, la, la,

TENORS & BASSES.

la, la, la, la,

la! . . . . .

la, la, la, la,

*f*

In a set and for - mal mea - sure it is scarce - ly

In a set and for - mal mea - sure it is scarce - ly

la, la, la, la, la, la, la, la, la, la,

la, la, la, la, la, la, la, la, la, la,

[illegible]

The image shows a page from a musical score for the hymn "The Song of the Sower." It features five staves. The top three staves are for vocal parts (Soprano, Alto, and Tenor/Bass), and the bottom two are for piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are: "Each of us to prove a treasure Gladly will de-". The vocal parts have a melody with eighth and quarter notes, while the piano accompaniment provides a harmonic foundation with chords and moving lines.

Each of us to prove a treasure Gladly will de-

la, la, la, la, la, la, la, la, la, la,

la, la, la, la, la, la, la, la, la, la,

- vote our lei - sure, Gay and gal - lant gon - de - lier - d.  
*cres.*

- vote our lei - sure, Gay an' gal - lant gon - de - lier - d.

la, la, la, la, la, la, la, la, la, la, la, la, la, la, la,

*cres.*

la, la, la, la, la, la, la, la, la, la, la, la,

*cres.*

Ped. \* Ped. \* Ped. \* Ped.

la, Tra la la la, Tra la la la la la la . . . la! .  
**SOPRANOS.**

la! Tra la la la, Tra la la la la la la . . . la! .  
**TENORS & BASSES.**

la! Tra la la la, Tra la la la.

Ped. \* Ped. \* Ped. \* Ped.



Tru a a la, . . . la la! *Fato la*

Tru la la la, . . . la la! *Fato la*

Tru la la la, . . . la la! *Fato la*

The first system of the musical score consists of four staves. The top two staves are vocal parts, each with a treble clef and a key signature of one sharp (F#). They contain the lyrics "Tru a a la, . . . la la!" and "Tru la la la, . . . la la!" respectively, with a dynamic marking of *f* (forte) at the end of each line. The bottom two staves are piano accompaniment, with a bass clef and a key signature of one sharp. They provide harmonic support for the vocal lines.

this has put his fin - - ger— Let . . us bow . . to Fate's de - cree,

this has put his fin - - ger— Let . . us bow . . to Fate's de - cree,

this has put his fin - - ger— Let . . us bow . . to Fate's de - cree,

The second system of the musical score also consists of four staves. The top two staves are vocal parts, each with a treble clef and a key signature of one sharp. They contain the lyrics "this has put his fin - - ger— Let . . us bow . . to Fate's de - cree,". The bottom two staves are piano accompaniment, with a bass clef and a key signature of one sharp. They provide harmonic support for the vocal lines.



Then no lon - ger let us lin - ger, Yo the al - tar hur - ry we! Tra la

Then no lon - ger let us lin - ger, To the al - tar hur - ry we! Tra la

Then no lon - ger let us lin - ger, To the al - tar hur - ry we! la

The first system of the musical score consists of three vocal staves and two piano accompaniment staves. The vocal parts have lyrics written below them. The piano part provides harmonic support with chords and moving lines in both hands.

la la la la la la la la la la!

The second system continues the musical piece. It features vocal staves with 'la' lyrics and piano accompaniment. The piano part includes some arpeggiated figures and sustained chords.

The third system of the musical score shows the vocal and piano parts continuing. The piano accompaniment features a steady rhythmic pattern with chords.

The fourth system concludes the page, showing the final vocal and piano staves. The piano part ends with a final chord and a double bar line.

## No. 2. Entrance of Casilda, Duchess, Luiz, & Duke.

*Allegro marziale.*

**PIANO.** *f*

**A** **DUKE.**  
From the sun - ny Span-ish shore,

**DUCHESS.**  
His Grace of Pla - za - Tor— And his Gra - ce's Duchess true—

**CASILDA.** **LUIZ.**  
And his Gra - ce's daugh-ter, too— And his





sea a - gain,  
 sea a - gain,  
 sea a - gain,  
 sea a - gain,

Nei - ther that Grand - ee from the Span - ish

shore,  
 The no - ble Duke of Pla - za - Tor'—

LUCRESS.  
 Nor his Gra - ce's Duch - ess, staunch and true—

CASILDA.  
 You may add, his Gra - ce's daugh - ter,

LUIZ.  
 too—  
 And his Gra - ce's own par - ti - cu - lar drum To Ve - ne - tia's shores a - ny



*Of* *f* *p*

If ev - er, ev - er, ev - er They get

*f* *p*

If ev - er, ev - er, ev - er They get

*f* *p*

more will come, Ve - ne - tia's shores will come. If ev - er, ev - er, ev - er They get

*f* *p*

If ev - er, ev - er, ev - er They get

*f* *p*

back to Spain, They will nev - er, nev - er, nev - er Cross the sea a - gain, They will nev - er, nev - er, nev - er, nev - er,

*f* *p*

back to Spain, They will nev - er, nev - er, nev - er Cross the sea a - gain, They will nev - er, nev - er, nev - er, nev - er,

*f* *p*

back to Spain, They will nev - er, nev - er, nev - er Cross the sea a - gain, They will nev - er, nev - er, nev - er, nev - er,

*f* *p*

back to Spain, They will nev - er, nev - er, nev - er Cross the sea a - gain, They will nev - er, nev - er, nev - er, nev - er,

nev - er, nev - er, nev - er, nev - er, nev - er, nev - er, nev - er Cross the sea a - gain, They will nev - er, nev - er, nev - er, nev - er,

nev - er, nev - er, nev - er, nev - er, nev - er, nev - er, nev - er Cross the sea a - gain, They will nev - er, nev - er, nev - er, nev - er,

nev - er, nev - er, nev - er, nev - er, nev - er, nev - er, nev - er Cross the sea a - gain, They will nev - er, nev - er, nev - er, nev - er,

nev - er, nev - er, nev - er, nev - er, nev - er, nev - er, nev - er Cross the sea a - gain, They will nev - er, nev - er, nev - er, nev - er,

nev - er, nev - er, nev - er, nev - er, nev - er, nev - er, nev - er Cross the sea a - gain.

nev - er, nev - er, nev - er, nev - er, nev - er, nev - er, nev - er Cross the sea a - gain.

nev - er, nev - er, nev - er, nev - er, nev - er, nev - er, nev - er Cross the sea a - gain.

nev - er, nev - er, nev - er, nev - er, nev - er, nev - er, nev - er Cross the sea a - gain.

## No. 3.

## SONG—Duke of Plaza-Toro.

DUKE

1. In en - ter - prise of
2. When, to e - vade Des
3. When told that they would

*Allegro marsiale.*

PIANO.

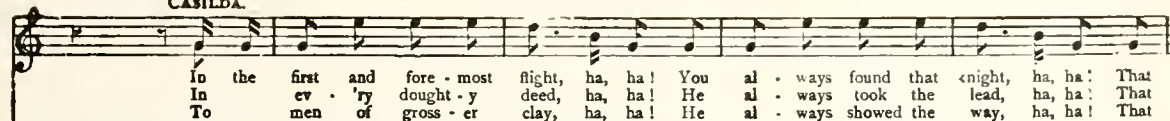
mar - tial kind, When there was a - ny fight - ing, He led his regi - ment from be - hind—He  
 - truction's hand, To hide they all pro - ceed - ed, No sol - dier in that gal - lant band Hid  
 all be shot Un - less they left the ser - vice, That he - ro he - si - ta - ted not, So

found it less ex - ci - ting, But when a - way his regi - ment ran, His place was at the  
 half as well as he did, He lay con - ceal'd through - out the war, And so pre - serv'd his  
 mar - vel - lous his nerve is, He sent his re - sig - na - tion in, The first of all his

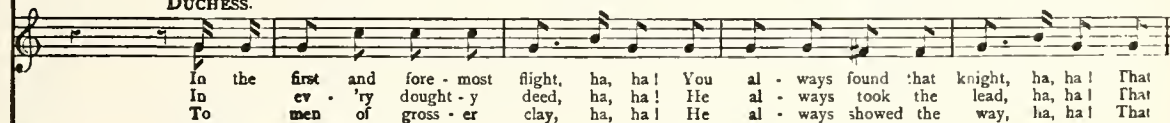
fore, O— That ce - le - bra - ted, Cul - ti - va - ted, Uo - der - ra - ted No - ble - man, The Duke of Pla - sa -  
 gore, O! That un - af - fec - ted, Un - de - tec - ted, Well - con - nec - ted War - ri - or, The Duke of Pla - sa -  
 corps, O! That ve - ry know - ing, Ov - er - flow - ing, Ea - sy - go - ing Pa - la - din, The Duke of Pla - sa -



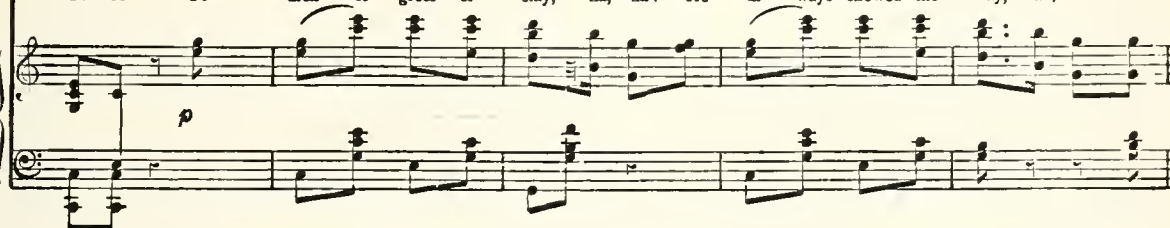
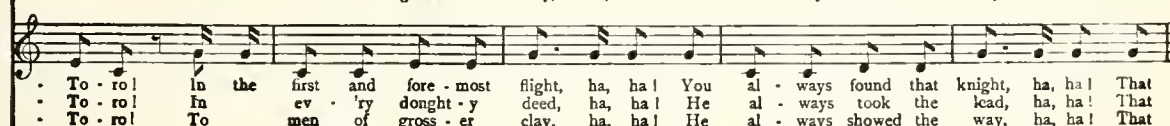
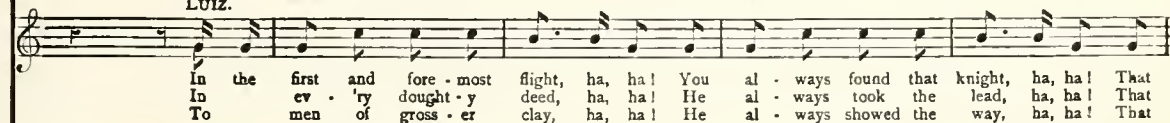
## CASILDA.



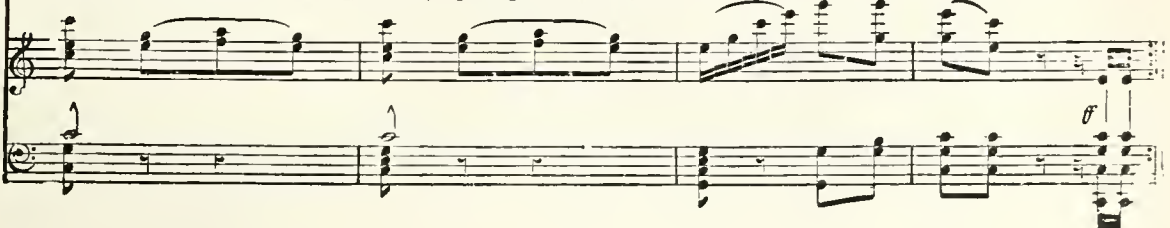
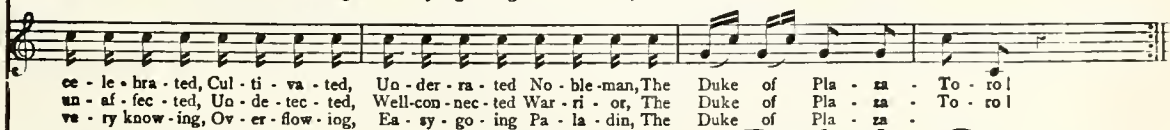
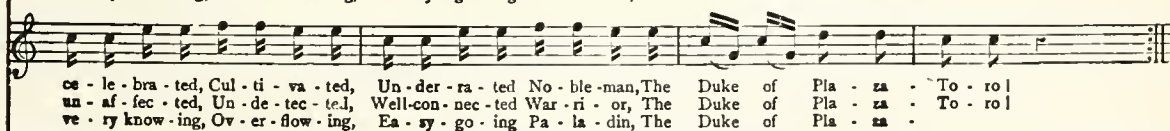
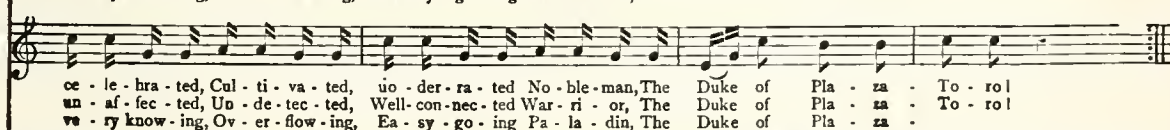
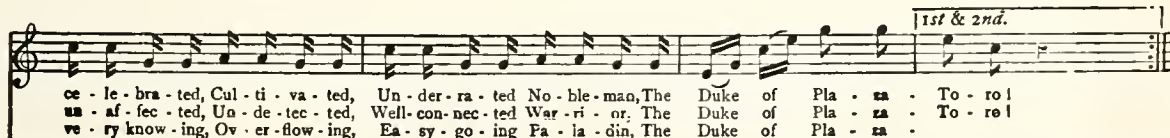
## DUCHESS.



## LUIZ.



1st &amp; 2nd.





3rd.

- To - ro! That ve - ry know-ing, O - ver - flow-ing, Ea - sy - go - ing Pa - la - din, The Duke of Pla - za -

- To - ro! That ve - ry know-ing, O - ver - flow-ing, Ea - sy - go - ing Pa - la - din, The Duke of Pla - za -

- To - ro! That ve - ry know-ing, O - ver - flow-ing, Ea - sy - go - ing Pa - la - dio, The Duke of Pla - za -

- To - ro! That ve - ry know-ing, O - ver - flow-ing, Ea - sy - go - ing Pa - la - din, The Duke of Pla - za -

*f* *sf* *sf*

- To - ro!

- To - ro!

- To - ro!

- To - ro!

*f*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Allegro.*

## No. 4.

## RECIT.—Casilda &amp; Luiz.

CASILDA.  
O rap - ture,  
LUIZ.  
O rap - ture,

*Allegro vivace.*

PIANO. *ff*

when a - lone to - geth - er Two lov - ing hearts and

when a - lone to - geth - er Two lov - ing hearts and

*p*

those that bear them May join in tem - po - ra - ry teth - er, Though Fate a - part should rude-ly

those that bear them May join in tem - po - ra - ry teth - er, Though Fate a - part should rude-ly

RECIT.

tear them Ne - ces - si - ty, In - ven - tion's mo - ther, Com -

tear them

- pell'd me to a course of feign - ing— But, left a - lone with one an - o - ther,

I will a - tone for my dis - dain - - - ing! Ah, well be - lov - ed,

*Andante moderato e espressivo.*

Mine aa - gry frown . . . Is but a gown that serves to dress My

gen - tle - ness!

LUIZ.

Ah, well - be - lov - ed, Thy cold dis - dain, It gives no

pain— . . . 'Tis mer - cy, played in mas que - rade! Ah, well be - lov - ed!

Ah, well be - lov - ed! Ah, well be - lov - ed! . . . Mine . . .

Ah, well be - lov - ed! Ah, well be - lov - ed! Thine

*cres*

Ped. Ped.



an - - - gry frown . . . Is but . . . . a gown That serves to dress My

an - - - gry frown . . . Is but . . . . a gown That serves to dress Thy

*dim.*

gen - tile - ness ! Ah, . . . . . well be .

gen - tile - ness ! Ah, be - lov - - - - ed ! Ah,

*f* *dim.* *f* *dim.*

lov - ed, be - lov - ed, be - lov - ed !

well be - lov - ed, be - lov - ed !

*p* *f* *dim.*

Ped.

## No. 5.

## DUET—Casilda &amp; Luiz.

**LUIZ.**

*Andante.*

There was a time— A time for ev-er gone— ah, woe is me!

**PIANO.**

It was no crime To love but thee a-lone— ah, woe is me! One heart, one life, one soul,

One aim, one goal— Each in the o-ther's thrall, Each all in all, ah, woe is

*tranquillo.*

**CASILDA.**

Oh, bu-ry, bu-ry—let the grave close o'er The

me, ah, woe is me! Oh, bu-ry, bu-ry—let the grave close o'er The

*tr. m.*

days that were—that nev-er will be more! Oh, bu-ry, bu-ry love that all con - demn, And let the

days that were—that nev-er will be more! Oh, bu-ry, bu-ry love that all con - demn, And let the

*dim.*

*f*

*dim.*

whirl - wind mourn its re - - qui - em! Dead as the last year's

whirl - wind mourn its re - - qui - em!

*f*

*p*

leaves—As gather'd flowers—ah, woe is me! Dead as the gar-ner'd sheaves, That love of ours— ah, woe is me!

Born but to fade and die When hope was high, Dead and as far a - way As yes - ter-day!

*dim.*



ah, wee is me! Oh, bu - ry, bu - ry—let the grave close o'er The days that were—that mov - er

Oh, bu - ry, bu - ry—let the grave close o'er The days that were—that mov - er

*p*

will be more! Oh, bu - ry, bu - ry, love that all con - demn, And let the whirl - wind mourn its

will be more! Oh, bu - ry, bu - ry, love that all con - demn, And let the whirl - wind mourn its

*f* *dim.*

re - qui - em, its re - qui - em, its re - qui - em!

re - qui - em, its re - qui - em, its re - qui - em!

*pp*

*frem.*



# No. 6. SONG—Don Alhambra, (with Casilda, Luiz, Duke, & Duchess).

DON ALHAMBRA

*Allegretto non troppo vivo.*

PIANO. *f* *dim.* *p*

stole the Prince, and I brought him here And left him, gai - ly pratt - ling With a  
 sped, and when at the end of a year I sought that in - fant cher - ished, That  
 owing, I'm much dis - posed to fear, To his terri - ble taste tip - pling, That  
 chil - dren followed his old ca - reer— (This state - ment can't be par - ried) Of a

highly re - specta - ble gon - do - lier, Who promised the Roy - al babe to rear, And  
 highly re - specta - ble gon - do - lier Was lying a corpse on his hum - ble bier— I  
 highly re - specta - ble gon - do - lier Could never de - clare with a mod - sin - cere Which  
 highly re - specta - ble gon - do - lier: Well, one of the two (who will soon be here)— But

teach him the trade of a ti - mo - neer With his own be - lov - ed brat - ling. (7)  
 dropp'd a Grand In - qui - si - tor's tear— That gon - do - lier had pe - rished. A  
 of the two was his off - spring dear, And which the Roy - al strip - ling! Search  
 which of the two is not quite clear— is the Roy - al Prince you mar - ried!

Both of the babes were strong and stout, And con - sid - 'ring all things, cleav - er. Of  
 taste for drink, com - bined with gout Had doubled him up for ev - er. Of  
 Which was which, be oev - er could make out, Des - pite his best en - deav - our. Of  
 in and out and round a - bout And you'll dis - cov - er oev - er A

that there is no man - ner of doubt— No prob - a - ble, pos - si - ble sha - dow of doubt— No  
 that there is no man - ner of doubt— No prob - a - ble, pos - si - ble sha - dow of doubt— No  
 that there is no man - ner of doubt— No prob - a - ble, pos - si - ble sha - dow of doubt— No  
 tale so free from ev - 'ry doubt— All prob - a - ble, pos - si - ble sha - dow of doubt— All

1st, 2nd, & 3rd.

pos - si - ble doubt what - ev - er.  
 pos - si - ble doubt what - ev - er.  
 pos - si - ble doubt what - ev - er.  
 pos - si - ble doubt what -

CASILDA & DUCHESS.

No pos - si - ble doubt what - ev - er!

LUIZ.

No pos - si - ble doubt what - ev - er!

DUKE.

No pos - si - ble doubt what - ev - er!

4/A.

2. Time - ev - er!  
3. But  
4. Tbe

A tale so free from ev - 'ry doubt, All

A tale so free from ev - 'ry doubt, All

A tale so free from ev - 'ry doubt, All

prob - a - ble, pos - si - ble sha - dow of doubt, All pos - si - ble doubt what - ev - er!

prob - a - ble, pos - si - ble sha - dow of doubt, All pos - si - ble doubt what - ev - er!

prob - a - ble, pos - si - ble sha - dow of doubt, All pos - si - ble doubt what - ev - er!

## No. 7.

## RECIT.—Casilda &amp; Don Alhambra.

CASILDA.

*Allegro con brio.*  
 But, bless my heart, con - si - der my po - si - tion! I am the wife of

PIANO. *f*

Ped. \*

one, that's ve - ry clear; But who can tell, ex - cept by in - tu - i - tion,

Ped. \*

Which is the Prince, and which the Gon - do - lier? Sub - mit to

DON ALHAM.

Ped. \*

Fate with - out un - seem - ly wran - gle: Such com - pli - ca - tions fre - quent - ly oc - cur—

Life is one close - ly com - pli - ca - ted tan - gle: Death is the on - ly true un - rav - el - ler!

*Attacca il Quartetto*



# No. 8. QUINTET—Casilda, Duchess, Luiz, Duke, & Grand Inquisitor.

*Allegretto moderato.*

CASILDA.

Try we life-long, we can nev-er Straight-en out life's tan-gled skein,

Try we life-long, we can nev-er Straight-en out life's tan-gled skein,

Try we life-long, we can nev-er Straight-en out life's tan-gled skein,

Try we life-long, we can nev-er Straight-en out life's tan-gled skein,

Try we life-long, we can nev-er Straight-en out life's tan-gled skein,

PIANO

Why should we, in vain en-deav-our, Guess and guess and guess a-gain?

Why should we, in vain en-deav-our, Guess and guess and guess a-gain?

Why should we, in vain en-deav-our, Guess and guess and guess a-gain? Life's a pud-ding full of

Why should we, in vain en-deav-our, Guess and guess and guess a-gain?

Why should we, in vain en-deav-our, Guess and guess and guess a-gain?

PIANO

Life's a pud - ding full of plums, Care's a  
 Care's a can - ker that be - numbs. Life's a pud - ding full of plums, Care's a  
 plums, Life's a pud - ding full of plums, Care's a  
 Life's a pud - ding full of plums, Care's a  
 Life's a pud - ding full of plums, Care's a  
 Life's a pud - ding full of plums, Care's a

*f* *p* *f* *p* *f* *p* *f* *p*

Ped. \* Ped. \*

can - ker that be - numbs. Where - fore waste our e - lo - cu - tion On im -  
 can - ker that be - numbs. Where - fore waste our e - lo - cu - tion On im -  
 can - ker that be - numbs. Where - fore waste our e - lo - cu - tion On im -  
 can - ker that be - numbs. Where - fore waste our e - lo - cu - tion On im -  
 can - ker that be - numbs. Where - fore waste our e - lo - cu - tion On im -  
 can - ker that be - numbs. Where - fore waste our e - lo - cu - tion On im -

*p* *p* *p* *p* *p* *p*

A

pos - si - ble so - lu - tion? Life's a plea - sant in - sti - tu - tion, Let us

pos - si - ble so - lu - tion? Life's a plea - sant in - sti - tu - tion, Let us

pos - si - ble so - lu - tion? Life's a plea - sant in - sti - tu - tion, Let us

pos - si - ble so - lu - tion? Life's a plea - sant in - sti - tu - tion, Let us

pos - si - ble so - lu - tion? Life's a plea - sant in - sti - tu - tion, Let us

*p* *Un poco rit.* *B* *p a tempo.*

take it as it comes, Let us take it as it comes! Set a - side the

*p* *p* *p*

take it as it comes, Let us take it as it comes! Set a - side the

*p* *p* *p*

take it as it comes, Let us take it as it comes! Set a - side the

*p* *p* *p*

take it as it comes, Let us take it as it comes! Set a - side the

*p* *p* *p*

take it as it comes, Let us take it as it comes! Set a - side the

*p* *p* *p*

*Un poco rit.* *a tempo.*

dull e - nig - ma, We shall guess it all too soon; Fai - lure brings no kind of stig - ma— Dance we to an - o - ther tune! Dance we to an - o - ther

*cres.*

*p*

Ped.

brings, Fai - lure brings no kind of stig - ma, Dance we to an - o - ther brings no kind of stig - - ma, Dance we to an - o - - ther brings no kind of stig . . . ma, Dance we to an - o . . . ther

*cres.*

\* Ped.      \* Ped.      \* Ped.



0

tune! . . . . . String the lyre and fill the cup, . . .

. . . ther tune! String the lyre and fill the

tue! String the lyre and fill the cup, Lest on sor-row we should

tune! String the lyre and fill the cup, Lest on sor-row

tune! String the lyre and fill the cup, Lest on sor-row

Ped. \* Ped. \* Ped. \* Ped. \*

Lest on sor-row we should sup, String the lyre, fill the cup, Lest on sor-row we should sup. . .

cup, fill the cup, String the lyre, fill the cup, Lest on sor-row we should sup.

sup, we should sup, String the lyre, fill the cup, Lest on sor-row we should sup.

we should sup, String the lyre, fill the cup, Lest on sor-row we should sup.

we should sup, String the lyre, fill the cup, Lest on sor-row we should sup.

**E**

*p* Hop and skip to Fan-cy's fid - dle, Hands a - cross and down the mid - dle, Life's per-haps the on - ly

*p* Hop and skip to Fan-cy's fid - dle, Hands a - cross and down the mid - dle, Life's per-haps the on - ly

*p* Hop and skip to Fan-cy's fid - dle, Hands a - cross and down the mid - dle, Life's per-haps the on - ly

*p* Hop and skip to Fan-cy's fid - dle, Hands a - cross and down the mid - dle, Life's per-haps the on - ly

*p* Hop and skip to Fan-cy's fid - dle, Hands a - cross and down the mid - dle, Life's per-haps the on - ly

*8va.*

*p marcato.*

*f* rid - dle That we shrink from giv - ing up, Life's per-haps the on - ly rid - dle That we shrink from giv - ing up! Then take it

*f* rid - dle That we shrink from giv - ing up, Life's per-haps the on - ly rid - dle That we shrink from giv - ing up! Then take it

*f* rid - dle That we shrink from giv - ing up, Life's per-haps the on - ly rid - dle That we shrink from giv - ing up! Then take it

*f* rid - dle That we shrink from giv - ing up, Life's per-haps the on - ly rid - dle That we shrink from giv - ing up! Then take it

*f* rid - dle That we shrink from giv - ing up, Life's per-haps the on - ly rid - dle That we shrink from giv - ing up! Then take it

*8va.*

*loco.*

*ff*

*Pod.*

as . . . it . . comes, Take . . . it as . . . it . . comes. String the lyre, fill the

as . . . it . . comes, Take . . . it as . . . it . . comes. String the lyre, fill the

as . . . it . . comes, Take . . . it as . . . it . . comes. String the lyre, fill the

as . . . it . . comes, Take . . . it as . . . it . . comes. String the lyre, fill the

as . . . it . . comes, Take . . . it as . . . it . . comes. String the lyre, fill the

Ped. Ped. Ped. Ped.

cup, Lest on sor-row we should sup! Take life as it comes!

cup, Lest on sor-row we should sup! Take life . . . as it comes!

cup, Lest on sor-row we should sup! Take life as . . . it comes!

cup, Lest on sor-row we should sup! Take life . . . as it comes!

cup, Lest on sor-row we should sup! Take life as it comes!

cup, Lest on sor-row we should sup! Take life as it comes!

f

Ped.

Ped. Ped. Ped.



No. 9.

CHORUS—with Solo (Tessa).

CHORUS. *Undison.*

Bride - groom and bride! Knot that's in - sol - u - ble,

Bride - groom and bride! Ah . . . . .

*Allegretto moderato.*

**PIANO.** *f*

Ped.

B

Voi - ces all vol - u - ble Hail it with pride. . . . . Bride - groom and bride!

. . . . . Bride - groom and bride!

Ped. \* Ped.

We in sin - cer - i - ty, Wish you pros - per - i - ty, Bride - groom and bride! . . . . . We in sin -

Ah, . . . . . We in sin -

Ped.



cer - i - ty, Wish you pros - per - i - ty, Bride - groom and bride!

cer - i - ty, Wish you pros - per - i - ty, Bride - groom and bride!

*dim.*

Ped.

Bride . . . groom . . . and bride!

Bride . . . groom . . . and bride!

*p*

Ped. \* Ped.

## SONG—(Tessa).

1. When a mer - ry mai - den mar - ries, Sor - row goes and plea - sure tar - ries;

*Allegretto grazioso.*

*p*

Ev - 'ry sound be - comes a song, All is right and no - thing's wrong! From to - day and ev - er

*Ped.*

af - ter Let our tears be tears of laugh - ter. Ev - 'ry sigh that finds a vent Be a

sigh of sweet con - tent! When you mar - ry mer - ry mai - den, Then the air with love is

*rall.*

*rall.*

*E a tempo, sostenuto*

la - den; Ev - 'ry flow'r is a rose, Ev - 'ry goose be - comes a swan, Ev - 'ry

*a tempo.*

*p*

*Ped.* *Ped.* *Ped.* *Ped.*

kind of trou - ble goes Where the last year's snow have gone! Sun-light takes the place of

CHORUS. 1st SOPRANOS.  
Sun - light

2nd SOPRANOS.  
Sun - light

TENORS.  
Sun - light

BASSES.  
Sun - light

Ped. \* Ped. \* Ped. \*

shade . . . When you mar - ry mer - ry maid! . . .

takes the place of shade When you mar - ry mer - ry maid! When a mer - ry mai - den mar - ries,

takes the place of shade When you mar - ry mer - ry maid! When a mer - ry

takes the place of shade When you mar - ry mer - ry maid! When a mer - ry

takes the place of shade When you mar - ry mer - ry maid! When a mer - ry

Ped. \* Ped. \*

*rall.* *p a tempo.*

Ev - 'ry sound be - comes a song, All is right and no - thing's

*rall.* *p a tempo.*

Sor - row goes and plea - sure tar - ries; Ev - 'ry sound be - comes a song, All is right and no - thing's

*rall.* *p a tempo.*

mai - den mar - ries Ev - 'ry sound's a song, All is right and no - thing's

*rall.* *p a tempo.*

mai - den mar - ries Ev - 'ry sound's a song, All is right and no - thing's

*rall.* *p a tempo.*

mai - den mar - ries Ev - 'ry sound's a song, All is right and no - thing's

*rall.* *p a tempo.*

Ped. \* Ped. \*

wrong!

When a mer - ry mai - den

wrong!

wrong!

wrong!

wrong!

wrong!

Ped.



mar - ries Sor - row goes and plea - sure tar - ries; Ev - 'ry sound be - comes a song— All is

right and no-thing's wrong. Gnawing Care and ach - ing Sor - row Get ye gone un - til to -

mor - row; Jea - lou - sies in grim ar - ray, Ye are things of yes - ter - day!

When you mar - ry mer - ry mal - den, Then the air with joy is la - den; All the corners of the

*rall.* *a tempo. sostenuto.*

*a tempo.*

*rall.*

Ped. \*

earth Ring with mu - sic sweet - ly played, Wor - ry is me - lo - dious mirth, Grief is

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

## TESSA.

joy in mas - que - rade; Sul - len night is laugh - ing day— . . . . .

*p* 1st SOPRANOS. Sul - - - len night is laugh - ing day—

*p* 2nd SOPRANOS. Sul - - - len night is laugh - ing day—

*p* TENORS. Sul - - - len night is laugh - ing day—

*p* BASSES. Sul - - - len night is laugh - ing day—

Ped.

. . . . . Ah— *f* All the year is mer - ry May, . . . . .

*cres.* All the year is mer - ry May! . . . . . *f* All is mer - - ry

*cres.* All the year is mer - ry May! *f* All is mer - - ry

*cres.* All the year is mer - ry May! *f* All is mer - - ry

*cres.* All the year is mer - ry May! *f* All is mer - - ry

*cres.* All the year is mer - ry May! *f* All is mer - - ry

*cres.* *mf* Ped.

*rit. dim. . . . a tempo.*

All the year is mer-ry May! . . Mer-ry, mer-ry May, mer-ry, mer-ry May, All the year is

*p*

May, Mer-ry May, mer-ry May,

May, Mer-ry May, mer-ry May,

May, Mer-ry May, mer-ry May,

May, Mer-ry May, mer-ry May,

*rit. dim. . . . a tempo.*

*Ped.* \*

mer-ry, mer-ry May!

May.

May.

May.

May.

May.

*f*

*Ped.* \*

## No. 10.

## FINALE—ACT I.

GIANETTA.

*Allegretto moderato.*

PIANO.

1. Kind sir, you can-not have the heart Our lives to  
 2. Somekind of charm you seem to find In wo-man

part From those to whom an hour a-go We were u-ni-ted! Be-fore our flow-ing hopes you  
 - kind—Some source of un-explain'd de-light (Un-less you're jest-ing), But what at-tracts you, I con-

Ped. \*

stem, Ah, look at them, And pause be-fore you deal this blow, All un-in-vi-ted! You men can nev-er  
 - fess, I can-not guess, To me a wo-man's face is quite Un-in-ter-est-ing! If from my sis-ter

Ped. \*

un-der-stand, That heart and hand Can-not be se-pa-ra-ted when We go a-year-n-ing;  
 I were torn, It could be borne— I should, no doubt, be hor-ri-fied, But I could bear it;—

Ped. •



*un poco rall.*

You see, you've on - ly wo - men's eyes To i - do - lize, And on - ly wo - men's hearts, .. poor men, To set you  
But Mar - co's quite an - o - ther thing—He is my King, He has my heart and none ... be - side Shall ev - er

*cres.* *colla voce.* *dim.*

*a tempo.*

burn - ing! } Ah me, you men will nev - er un - der - stand That wo - man's heart . . . . . is  
share it! }

*2nd time.*

heart . . . . . is

*a tempo.*

*p*

DON ALHAM, RECIT.

one with wo - man's hand! Do not give

one with wo - man's hand!

*L'istesso tempo. RECIT.*

*p* *f* *p* *fp*

*a tempo.*

way to this no - cal - led - for grief, Your se - pa - ra - tion will be ve - ry brief. To as - cer - tain which

*a tempo.*

*p*

RECIT.

is the King And which the o - ther, To Ba - ra - ta - ria's Court I'll bring His fos - ter - mo - ther. Her for mer

*Andante. GIA. f*

nurseling to de - clare She'll be de - light - ed. That set - tled, let each hap - py pair Be re - u - nit - ed. Vi - va! His ar - gumentis

TESSA. *f*

MARCO. *f*

GIUS. *f*

Vi - va! His ar - gumentis

Vi - va! His ar - gumentis

*colla voce.*

*f*

strong! Vi - va! We'll not be part - ed long! Vi - va! It will be set - tled soon! Vi - va! Then comes our ho - ney -

strong! Vi - va! We'll not be part - ed long! Vi - va! It will be set - tled soon! Vi - va! Then comes our ho - ney -

strong! Vi - va! We'll not be part - ed long! Vi - va! It will be set - tled soon! Vi - va! Then comes our ho - ney -

strong! Vi - va! We'll not be part - ed long! Vi - va! It will be set - tled soon! Vi - va! Then comes our ho - ney -

- moon! Vi - va! Vi - va! Vi - va!

- moon! Vi - va! Vi - va! Vi - va!

moon! Vi - va! Vi - va! Vi - va!

- moon! Vi - va! Vi - va! Vi - va!

*Allegro con brio.*

*f* *p*

**GIANETTA.**

Then one of us will be a Queen, And sit on a gol - den throne, With a crown in - stead Of a

**MARCO.**

2. drive a - bout in a carriage and pair, With the King on her left - hand side, And a milk-white horse, As a

hat on her head, And di - a - monds all her own! With a beau - ti - ful robe of gold and green, I've al - ways un - der -

matter of course, When - ev - er she wants to ride! With beau - ti - ful sil - ver shoes to wear Up - on her dain - ty



stood; I won - der whether She'd wear a feather? I ra - ther think she should! Oh, . . . 'tis a

TESSA. *f* Oh, . . . 'tis a

feet; With end - less stocks Of beau - ti - ful frocks, And as much as she wants to eat! Oh, . . . 'tis a

GIUS. *f* Oh, . . . 'tis a

*f dim. p*

glo - rious thing, I ween, To be a regu - lar Roy - al Queen! No half - and - half af - fair, I mean, No

glo - rious thing, I ween, To be a regu - lar Roy - al Queen! No half - and - half af - fair, I mean, No

glo - rious thing, I ween, To be a regu - lar Roy - al Queen! No half - and - half af - fair, I mean, No

glo - rious thing, I ween, To be a regu - lar Roy - al Queen! No half - and - half af - fair, I mean, No



*f* ISA

half-and-half af-fair, But a right down reg-u-lar, reg-u-lar, reg-u-lar, reg-u-lar Roy-al Queen!

*f*


half-and-half af-fair, But a right down reg-u-lar, reg-u-lar, reg-u-lar, reg-u-lar Roy-al Queen!

*f*

half-and-half af-fair, But a right down reg-u-lar, reg-u-lar, reg-u-lar, reg-u-lar Roy-al Queen!

*f*

half-and-half af-fair, But a right down reg-u-lar, reg-u-lar, reg-u-lar, reg-u-lar Roy-al Queen!



O *2nd.* TESSA.

Queen! When-ev-er she con-des-cends to walk, Be sure she'll shine at

Queen!

Queen!

*p*



that, With her haugh - ty stare, And her nose in the air, Like a well-born aris - to - crat! At ele - gant high so -

*ad lib.*  
 - cie - ty talk She'll bear a - way the bell, With her "How de doi?" And her "How are you?" And her "Hope I see you  
*colla voce.*

**GIAN. & TESSA.**  
*a tempo.*  
 well! Oh, . . 'tis a glo - rious thing, I ween, To be a regu - lar Roy - al Queen, No  
**MARCO & GIUS.**  
*a tempo.*  
 Oh, . . 'tis a glo - rious thing, I ween, To be a regu - lar Roy - al Queen, No  
*a tempo.*  
*f dim. p*

half-and-half af-fair, I mean, No half-and-half af-fair, But a right down reg-u-lar, reg-u-lar, reg-u-lar,

reg-u-lar Roy-al Queen!

GRUS.

reg-u-lar Roy-al Queen! And no-ble lords will scrape and bow, And dou-ble them in-to two, And

o-pen their eyes In blank sur-prise At what-ev-er she likes to do. And ev-'ry-bo-dy will round-ly vow She's

F

GIAN. & TERESA.  
*a tempo.*

Oh.

MARCO & GIUS.  
*a tempo.*

Oh.

*ad lib.*

fair as flow'rs in May, And say, "How clever!" At what-so-ev-er She con-des-cends to say! Oh.

*p* *colla voce.* *f* *a tempo. f*

*p*

'tis a glo-rious thing, I ween, To be a regu-lar Roy-al Queen— No half-and-half af-

*p*

'tis a glo-rious thing, I ween, To be a regu-lar Roy-al Queen— No half-and-half af-

*dim. p*

fair, I mean, No half-and-half af-fair, But a right down reg-u-lar, reg-u-lar, reg-u-lar, reg-u-lar Roy-al

*f*

fair, I mean, No half-and-half af-fair, But a right down reg-u-lar, reg-u-lar, reg-u-lar, reg-u-lar Roy-al



Queen! Oh, 'tis a glo-rious thing, I ween, To be a regu-lar Roy-al Queen, A right down reg-u-lar

Queen! Oh, 'tis a glo-rious thing, I ween, To be a regu-lar Roy-al Queen, A right down reg-u-lar

Royal, Royal Queen! . . .

Royal, Royal Queen! . . .

## CHORUS. 1st &amp; 2nd SOPRANOS.

Now, pray, what is the cause of this re-mark-a-ble hi-

## TENORS &amp; BASSES.

Now, pray, what is the cause of this re-mark-a-ble hi-

- lar-i-ty, This sud-den e-bal-li-tion of un-mi-ti-ga-ted jel-li-ty? Has a-ny-bo-dy

- lar-i-ty, This sud-den e-bal-li-tion of un-mi-ti-ga-ted jel-li-ty? Has a-ny-bo-dy

'less'd you with a sam-ple of his char-i-ty— Or have you been a-dop-ted by a gen-tle-man of

'less'd you with a sam-ple of his char-i-ty— Or have you been a-dop-ted by a gen-tle-man of

qua-li-ty? Re-ply-ing, we one in-di-

qua-li-ty? sing As

*Moderato.*

*mf* *p*

find I'm a king-dom I -ware you ob - vi - lions and  
 - vi - du - al, As I King To my bid you all. I'm a - ject To pa -

find I re - . pub - li - can find I re - .  
 pa - la - ces, But you'll - spect Your Re - fal - la - cies, You'll - spect Your Re -

**CHORUS**

- pub - li - can  
 As they know we ob - ject To pa - vi - lions and pa - la - ces, How  
 fal - la - cies. As they know we ob - ject To pa - vi - lions and pa - la - ces, How

can they re - spect Our Re - pub - li - can fal - la - cies?

can they re - spect Our Re - pub - li - can fal - la - cies?

*Allegro vivace.*

*p*

**MARCO.**

For ev - 'ry one who feels in - clined, Some post we un - der -

**GRU.**

- take to find Con - ge - nial with his peace of mind— And all shall e - qual be. . . . The

Chan - cel - lor in his pe - ruke— The Earl, the Mar - quis, and the Dook, The Groom, the But - ler.



and the Cook— They all shall e - qual be. K MARCO. The Aris - to - crat who banks with Counts, The

Aris - to - crat who hunts and shoots, The Aris - to - crat who cleans our boots— They all shall e - qual

be! . . . The No - ble Lord who rules the State— The No - ble Lord who cleans the plate— The L MARCO

*Gius.*

No - ble Lord who scrubs the grate— They all shall e - qual be! . . . The Lord High Bish - op Gius.

*Gius.*

MARCO

or - tho - dox - The Lord High Coach - man on the box - The Lord High Vaga - bond in the stocks - They

M

all shall e - qual be! . . . For ev - 'ry one who feels in - clined, Some post we un - der -

GIUS.

MARCO &amp; GIUS.

. take to find Con - ge - nial with his peace of mind, Con - ge - nial with his peace of mind - And

Ba.

N

all . . . shall e - qual be. Sing high, sing low, Whos - ev - er they

go, Sing high, sing low, Wher - ev - er they . . go, Wher-ev - er they go, Wher-ev - er they

go, They all shall e - qual be !

**CHORUS.**  
Sing high, sing low, Wher ev - er they . .  
Sing high, sing low, Wher - ev - er they . .

go, Sing high, sing low, Wher . . ev - er they . . go, Wher-ev - er they

go, Sing high, sing low, Wher . . ev - er they . . go, Wher-ev - er they

*Unison.***P**

go, Wher-ev-er they go, They all shall e-qual be! . . . The Earl, the Mar-quis,

go, Wher-ev-er they go, They all shall e-qual be! . . . The Earl, the

and the Dook, the Groom, the But-ler, and the Cook, The Aris-to-crat who banks with Coutts, The

Mar-quis, and the Dook, The Groom, the But-ler,

Aris-to-crat who cleans the boots, The No-ble Lord who rules the State, The no-ble Lord who

and the Cook, The No-ble Lord who rules the



*Unds.*

scrubs the grate, The Lord High Biah - op or - tho - dox, The Va - ga - bond in the stocks— For

State, The No - ble Lord who scrubs the grate— For

*Q*

*A*

ev - 'ry one who feels in - clined, Some post they un - der - take to find Con - ge - nial with his

ev - 'ry one who feels in - clined, Some post they un - der - take to find Con - ge - nial with his

peace of mind, Con - ge - nial with his peace of mind—And all . . . shall . . . e . . . qual

peace of mind, Con - ge - nial with his peace of mind—And all . . . shall . . . e . . . qual

be! . . . Then hail! O King, . . . Which .

be! . . . Then hail! O King, . . . Which .

ev - er you may be, . . . . . To you we

ev - er you may be, . . . . . To you we

sing, But do not bend . . . . . the knee. . . . . Then

sing, But do not bend . . . . . the knee. . . . . Then

hail! . . . . . Hail! . . . . . O

hail! . . . . . Hail! . . . . . O

The first system of the musical score consists of four staves. The top two staves are vocal parts, with lyrics "hail! . . . . . Hail! . . . . . O" written below them. The bottom two staves are piano accompaniment, featuring a treble and bass clef with various musical notations including eighth and sixteenth notes, rests, and dynamic markings.

King, Hail! . . O King, Hail! . . O King! . . . . .

King, Hail! . . O King, Hail! . . O King! . . . . .

The second system of the musical score consists of four staves. The top two staves are vocal parts, with lyrics "King, Hail! . . O King, Hail! . . O King! . . . . ." written below them. The bottom two staves are piano accompaniment, featuring a treble and bass clef with various musical notations including eighth and sixteenth notes, rests, and dynamic markings.

The third system of the musical score consists of two staves, both of which are piano accompaniment. The top staff is in treble clef and the bottom staff is in bass clef. Both staves contain musical notation including eighth and sixteenth notes, rests, and dynamic markings.

The fourth system of the musical score consists of two staves, both of which are piano accompaniment. The top staff is in treble clef and the bottom staff is in bass clef. Both staves contain musical notation including eighth and sixteenth notes, rests, and dynamic markings.

## MARCO &amp; GIUS. RECIT.

Then let's a - way— our is-land crown a - waits me— Con- flict- ing feel- ings rend my soul a - part! The thought of Roy- al

*Moderato.*

## 8 GIAN. &amp; TESSA. RECIT.

dig - ni - ty a - lates me, But leav- ing thee be- hind me breaks my heart! Fare- well, my love; on board you must be

get - ting; But while up - on the sea you gai - ly roam, Re- mem- ber that a heart for thee is fret - ting— The

## GIAN. SOLO.

ten - der lit - tle heart you've left at home!

*Andante con moto.*

Now, Marco dear, My wishes hear: While you're a - way

*p*

Ped.



It's un - der-stood You will be good, And not too gay. To ev - 'ry trace Of mai - den grace You will be blind,

And will not glance By a - ny chance On wo - man-kind ! If you are wise, You'll shut your eyes Till we ar - rive,

And not ad - dress A la - dy less Than for - ty - five. You'll please to frown On ev - 'ry gown That you may see ; And,

O my pet, You won't for - get You've mar - ried me ! And, O my dar - ling, O my pet, What - ev - er else you may see -

Tessa.

- get, In you-der isle be-yond the sea, O don't for-get, O don't for-get you've mar-ried me! You'll

U

lay your head Up-on your bed At set of sun. You will not sing Of a-ny-thing To a-ny-one. You'll

sit and mope All day, I hope, And shed a tear Up-on the life Your lit-tle wife Is pass-ing here. And

if so be You think of me, Please tell the moon; I'll read it all In rays that fall On the la-goan: You'll

be so kind As tell the wind How you may be, And send me words By lit - tle birds To com - fort me! And O my

dar - ling, O my pet, What - ev - er else you may for - get, In yon - der isle be - yond the sea, O don't forget you've married

GIAN.  
O my dar - ling, O my pet, What - ev - er else you may for - get, In yon - der isle beyond the sea, O don't for -  
me! O my dar - ling, O my pet, In yon - der isle beyond the sea, O don't for -  
MARCO.  
O my dar - ling, O my pet, In yon - der isle beyond the sea, We'll not for -  
GIUS.  
O . . . my dar - ling, O my pet, In yon - der isle beyond the sea, We'll not for -



*dim.* *f*

- get, O don't for - get you've mar - ried me ! O my dar - ling, O my

*dim.* *p*

- get, O don't for - get you've mar - ried me ! O my dar - ling, O my

*dim.* *p*

- get, We'll not for - get we've mar - ried you ! O my dar - ling, O my

*dim.* *p*

- get, We'll not for - get we've mar - ried you ! O my dar - ling, O my

pet, In yon - der isle be - yond the sea, O don't for - get you've mar - ried me !

pet, In yon - der isle be - yond the sea, O don't for - get you've mar - ried me !

pet, In yon - der isle be - yond the sea, We'll not for - get we've mar - ried you !

pet, In yon - der isle be - yond the sea, We'll not for - get we've mar - ried you !

*dim.* *pp* *pp*



## CHORUS. SOPRANOS.

## TENORS.

## BASSES.

Then a -

Then a -

Then a -

*Allegretto moderato (a la Barcarole).*

PIANO.

*p molto cres.**ff*

way . . they go to an is - land fair . . That lies in a Sou - thern sea: We

way . . we go to an is - land fair . . That lies in a Sou - thern sea: We

way . . we go to an is - land fair . . That lies in a Sou - thern sea: We

know . . not where, and we don't much care, . . Wher - ev - er that isle may be. . .

know . . not where, and we don't much care, . . Wher - ev - er that isle may be. . .

know . . not where, and we don't much care, . . Wher - ev - er that isle may be. . .

When the breez - es are blowing, The

One, two, three, Haul! One, two, three, Haul! One, two, three, Haul! With a will! . . . When the breez - es are blowing, The

One, two, three, Haul! One, two, three, Haul! One, two, three, Haul! With a will! . . . When the breez - es are blow-i, g, The

*sf* *sf* *sf* *8va.*

ship will be go - ing, When they don't we shall all stand still! . . . Then a - way . . . they

ship will be go - ing, When they don't we shall all stand still! . . . Then a - way . . . we

ship will be go - ing, When they don't we shall all stand still! . . . Then a - way . . . we

*8va.* *f* *Ped.* \*

go to an is - land fair, We know not where, we don't much care . . . . . Wher -

go to an is - land fair, We know not where, we don't much care . . . . . Wher -

go to an is - land fair, We know not where, we don't much care . . . . . Wher -

W

MARCO.

ev - er that isle . . . may be!

ev - er that isle . . . may be!

ev - er that isle . . . may be!

*mf* *dim.*

Ped.

GIAN.  
A - way a - way they go

TESSA.  
A - way, a - way they go

go To a balm - y isle, Where the ro - ses blow All the

GIUS.  
A - way, a - way we go

*p* A - way, a - way,

*p* A - way, a - way,

*p* A - way, a - way,

*p* A - way, a - way,

*p* A - way, a - way,

Ped. Ped. Ped. Ped. Ped.

A - way, . . . a - way, . . . where . . . all . . .  
 A - way, . . . a - way, . . .  
 win - ter while, Re . . . see blow, a - way where the se - see . . . blow . . . All . . .  
 Where the se - see blow All the win - ter while,  
 A - way, a - way, where se - see blow All  
 A - way, a - way, where se - see blow All  
 A - way, a - way, where se - see blow All  
 Ped. \* Ped. *p* *cres.* . . .  
*dim.*



*cres.*

the win - ter . . . while, . . . Where the so . . . ses blow ! . . . Then a .

*cres.*

Where . . . . . the . . . re . . . ses . . . blow All . . . win - ter while. Then a .

*cres.*

the win - ter . . . while, . . . Where the re . . . ses blow ! . . . Then a

*cres.*

Where . . . . . the . . . so . . . ses . . . blow All . . . win - ter while. Then a .

*cres.*

win - ter while, Where . . . the re - ses blow ! . . . Then a

*cres.*

win - ter while, Where . . . the so . . . ses blow ! . . . Then a .

*cres.*

win - ter while, Where . . . the so . . . ses blow ! . . . Then a .

*cres.*



go to an is - land fair, Then a - way, then a - way, then a - way, then a - way, . . . . . a - way!

go to an is - land fair, Then a - way, then a - way, then a - way, then a - way, . . . . . a - way!

go to an is - land fair, Then a - way, then a - way, then a - way, then a - way, . . . . . a - way!

go to an is - land fair, Then a - way, then a - way, then a - way, then a - way, . . . . . a - way!

go to an is - land fair, Then a - way, then a - way, then a - way, then a - way, . . . . . a - way!

go to an is - land fair, Then a - way, then a - way, then a - way, then a - way, . . . . . a - way!

go to an is - land fair, Then a - way, then a - way, then a - way, then a - way, . . . . . a - way!

*largamente.*

End of Act I.

## ACT II.

## No. 1. CHORUS OF MEN (with Marco &amp; Giuseppe).

*Allegretto.*

PIANO. *f* *p*

TENORS. *f*

BASSES. *f*

Of hap - pi - ness the ve - ry pith in

Of hap - pi - ness the ve - ry pith in



Ba - ra - ta - ria you may see: A mo - nar - chy that's tem - pered with Re - pub - li - can E -

Ba - ra - ta - ria you may see: A mo - nar - chy that's tem - pered with Re - pub - li - can E -

qual - i - ty. A

qual - i - ty. This form of go - vern - ment we find The beau i - de - al of its kind—

des - po - ti - sm strict, com - bined With ab - so - lute e - qual - i - ty! With ab - so - lute e -

qual - i - ty! Of hap - pi - ness the ve - ry pith In Ba - ra - ta - ria

Of hap - pi - ness the ve - ry pith In Ba - ra - ta - ria

*f* *mf*

you may see: A mo - nar - chy that's tem - pered with Re - pub - li - can E - qual - i - ty! Re -

you may see: A mo - nar - chy that's tem - pered with Re - pub - li - can E - qual - i - ty! Re

*tr* *cres.*

pub - li - can E - qual - i - ty! **MARCO.** **Two**

pub - li - can E - qual - i - ty! **GRUS.** **Two**

*f* *p*

kings, of un - due pride be - ref, Who act in per - fect u - ni - ty, Whom you can or - der

kings, of un - due pride be - ref, Who act in per - fect u - ni - ty, Whom you can or - der

right and left With ab - so - lute im - pu - ni - ty. Who put their sub - jects at their ease By

right and left With ab - so - lute im - pu - ni - ty. Who put their sub - jects at their ease By

do - ing all they can to please! And thus, to earn their bread - and - cheese, Seize ev - 'ry op - pos -

do - ing all they can to please! And thus, to earn their bread - and - cheese, Seize ev - 'ry op - pos -

- tu - ni - ty. And thus, to earn their bread - and cheese, Seize ev - 'ry op - por - tu - ni - ty. Ah!

- tu - ni - ty, And thus, to earn their bread - and cheese, Seize ev - 'ry op - por - tu - ni - ty. Ah!

*p*

. . . . . we act in per - fect u - ni - ty, Ah! . . . . .

. . . . . we act in per - fect u - ni - ty, Ah! . . . . .

. . . . . we act . . in . . per - fect . . u . . . . . ni - ty! . .

. . . . . we act . . in . . per - fect . . u . . . . . ni - ty! . .

*cres.* *f* *8va*



## CHORUS.

Of hap - pi - ness the ve - ry pith In Ba - ra - ta - ria

Of hap - pi - ness the ve - ry pith In Ba - ra - ta - ria

8va.

you may see; A mo - nar - chy that's tem - pered with Re - pub - li - can E - qual - i - ty! Re - pub . . .

you may see; A mo - nar - chy that's tem - pered with Re - pub - li - can E - qual - i - ty! Re - pub . . .

. . . E - can E - qual - i - ty, tem - pered with E - equal - i - ty!

. . . E - can E - qual - i - ty, tem - pered with E - equal - i - ty!

## No. 2.

## SONG—Giuseppe (with Chorus).

*Allegro non troppo.*

**PIANO.** *f* *p*

Ri - sing ear - ly in the

mor - ning, We pro - ceed to light our fire, Then our Ma - jes - ty a - dorn - ing In its

work - a - day at - tire, We em - bark with - out de - lay On the do - ties of the

day. First we po - lish off some batch - es Of po - li - ti - cal des - patch - es, And for - eign po li - ti - cians cir - cum -  
Af - ter luncheon (mak - ing mer - ry On a bun and glass of sher - ry), If we've no - thing in par - ti - cu - lar to

vent; Then, if bus'ness is - n't hea-vy, We may hold a Roy-al le-vée, Or ra-ti-fy some Acts of Par-lia-  
do, We may make a pro-cla-ma-tion, Or re-ceive a de-pu-ta-tion—Then we pos-si-bly cre-ate a Peer or

meet. Then we prob-ab-ly re-view the household troops— With the u-sual "Shallo humps!" and "Shal-lo  
two. Then we help a fel-low crea-ture on his path.

*For 2nd Verse.*

With the Gar-ter, or the This-tle, or the

hoops!" Or re-ceive with ce-re-mo-ni-al and state An in-ter-est-ing East-ern po-ten-  
Bath. Or we dress and tod-dle off in se-mi-State To a fes-ti-val, a func-tion, or a

*1st time ff, 2nd time pp*

state. Af-ter that, we ge-ne-ral-ly Go and dress our pri-vate va-let—(It's a ra-ther ner-vous du-ty—He's a touch-y lit-tle  
*etc.* Then we go and stand as sen-try At the Pa-lace (pri-vate en-try), Marching hi-ther, marching thi-ther, up and down and to and

man)—Writesome let-ters li-te-ra-ry For our pri-vate se-cre-ta-ry—He is sha-ky in his spell-ing, so we help him if we  
fro, While the war-ri-or oo-du-ty Goes in search of heer and beau-ty (And it ge-ne-ral-ly hap-pensthat he has-n't far to

can. Then, in view of cra-vings in-ner, We go down and or-der din-ner; Then we pol-ish the Re-ga-lia And the  
go). He re-lieves us, if he's a-ble, Just in time to lay the ta-ble, Then we dine and serve the cof-fee, And at

Co-ro-na-tion plate—Spend an hour in ti-ti-va-ting All our Gen-tle-men-in-Wait-ing; Or we run on lit-tle er-rands for the  
half-past twelve or one, With a plea-sure that's em-pha-tic, We re-ti-re to our at-tic With the gra-ti-fy-ing feel-ing that our

Mi-nis-ters of State. Oh, . . . phi-lo-so-phers may sing Of the trou-bles of a King; Yet the  
da-ty has been done! Oh, . . . phi-lo-so-phers may sing Of the trou-bles of a King; But of



du-ties are de-light-ful, and the pri-vi-le-ges great; But the pri-vi-lege and pleasure That we trea-sure be-yond mea-sure Is to  
pleasures there are ma-ny and of troubles there are none; And the cul-mi-nat-ing pleasure That we trea-sure be-yond mea-sure Is the

CHORUS.

run on lit-tle er-rands for the Mi-nis-ters of State. Oh, . . phi-lo-sophers may sing Of the troubles of a King; Yet the  
gra-ti-fy-ing feel-ing that our du-ty has been done! Oh, . . phi-lo-sophers may sing Of the troubles of a King; But of

du-ties are de-light-ful, and the pri-vi-le-ges great; But the pri-vi-lege and pleasure That we trea-sure be-yond mea-sure Is to  
pleasures there are ma-ny and of troubles there are none; And the cul-mi-nat-ing pleasure That we trea-sure be-yond mea-sure Is the

1st. CHORUS. 2nd.

run on lit-tle errands for the Mi-nis-ters of State. Af-ter du-ty has been done!  
gra-ti-fy-ing feel-ing that our du-ty has been done!

CHORUS.

du-ty has been done!

No. 3.

SONG—Marco.

*Allegretto moderato.*

PIANO.

*f* *p*

1. Take a pair of spark - ling eyes, . . . Hidden.  
2. Take a pret - ty lit - tle cot - . . . Quite a

ev - er and a - non, . . . In a mer - ci - ful e - clipse - . . . Do not heed their mild sur -  
mi - niature af - fair - . . . Hunga - bont with trel - lised vine, . . . Fur - nish it up - on the

prise - . . . Hav - ing passed the Ru - bi - con. . . Take a pair of ro - sy lips; . . . Take a  
spot . . . With the trea - sures rich and rare . . . I've en - dea - vour'd to de - fine. . . . Live to

fi - gure trim - ly planned— Such as ad - mi - ra - tion whets (Be par - tic - u - lar in this); Take a  
love and love to live— You will ri - pen at your ease, Growing on the sun - ny side— Fate has

ten - der lit - tle hand, Fringed with dain - ty fio - ger - ettes, Press . . . it, press it—  
no - thing more to give. You're a dain - ty man to please,

*2nd Verse.*

If . . . you're not sat - is-fied,

In pa-ren-the - sis— Ah! . . . . . Take . . . all these, you luck - y  
Take . . . my coun - sel, hap - py

not sa - tis - fied, Ah! . . . . .

*f* *dim.*

*p* *f* *dim.*

man— . . Take and keep them, if you can, If you can! Take all these, you luck - y man, Take and  
man; . . Act up - on it, if you can, If you can! Take my coun - sel, hap - py man, Act up -

keep . . them, if you can, if . . . you can!  
 on . . . it, if you can, if . . . you can!

1st. 2nd.

*f*

Take my coun - sel, hap - py man; Act up - on it, if you

can, if you can, if you can. Act up - on it, if you can, . . . hap - py man,

*cres.* *f* *con forza.*

If . . . you can! . . . .

*f*

Ped.



## No. 4. SCENA, CHORUS OF GIRLS, QUARTET, DUET, &amp; CHORUS.

*Allegro vivace.*

PIANO

CHORUS

Here we are, at the risk of our lives, . . . From ev - er so

Here we are, at the risk of our lives, . . . From ev - er so

far, and we've brought your wives— And to that end we've cross'd the main, And don't in-tend to re - turn a - gain!

far, and we've brought your wives— And to that end we've cross'd the main, And don't in-tend to re - turn a - gain!

A

To that end we've cross'd the main, And don't in-tend to re-turn a-gain! Here we are, at risk of our

lives, . . . And we've brought, we've brought your wives. Here we are, at the

lives, . . . And we've brought, we've brought your wives. Here we are, at the

risk of our lives, . . . And we've brought your wives, And to that end, to that end we've

risk of our lives, . . . And we've brought your wives, And to that end, to that end we've

cross'd the . . main, And we don't, don't in-tend to re-tur a - gain!

cross'd the . . main, And we don't, don't in-tend to re-tur a - gain!

**B** **SOLO. 1st GIRL.**

Tho' o - be - dience is strong, Cu - ri - o - si - ty's stronger— We

wait - ed for long, Till we could-n't wait long-er.

**2nd GIRL.**

It's im - pa - dent, we know, But with -

Ex

out your so - ci - e - ty Ex - is - tence was slow, And we long for va - ri - e - ty— Ex -

is - tence was slow, And we long for va - ri - e - ty. Yes, it want - ed va -

is tence was slow, And we long for va - ri - e - ty. Yes, it want - ed va -

Ped. \* Ped. \* Ped. \* Ped. \*

CHORUS. 1st GIRL & 2nd GIRL

ri - e - ty! . . . So here we are, at the risk of our lives, . .

ri - e - ty! . . . So here we are, at the risk of our lives, . .

*f*



And we've brought your wives, And to that end, to that end we've cross'd the

And we've brought your wives, And to that end, to that end we've cross'd the

main, And we don't, don't in - tend to re - turn a - gain!

main, And we don't, don't in - tend to re - turn a - gain!

**E**

**GIUS.**

**Tes . . .**

**Ped.**

**TESSA.**

**GIAN.**

Gius - ep - pe!

Mar . . co!

**MARCO.**

ma!

Gia - net . . . . .

*Listesso tempo.*

GIAN.

1. Toss-ing in a man-ner fright-ful,  
 2. Do they keep you at a dis-tance?

And we  
 Or do

TESSA.

- ual

1. Af-ter sail-ing to this is-land—  
 2. Is the pop-u-lace ex-act-ing?

We are all once more on dry laod—  
 All un-aid-ed are you act-ing,

*Allegretto grazioso.**p*

and the change de-light-ful,  
 they pro-vide as-sis-tance?

Tell me, are you fond of reign-ing?—How's the  
 If you do what you ought not to, Do they

As at home we've been remaining—We've not seen you both for a-ges,  
 When you're bu-sy, have you got to Get up ear-ly in the morn-ing?

food, and what's the wa-ges?  
 give the usu-al warn-ing?

How does Roy-al-iz-ing strike you?  
 Lots of trum-pet-ing and drum-ming?

Do you  
 Ain't the

Does your new em-ploy-ment please ye?—  
 With a horse do they e-quip you?

Is it dif-fi-cult or ea-sy?—  
 Do the Roy-al trades-men tip you?

think your sub-jects like you?  
li - ve - ry be - com - ing!

Take it al - to - ge - ther, is it Bet - ter  
Do they give you wine for din - ner? Peaches

I am anx - ious to e - lic - it, Is it plain and ea - sy steer - ing?  
Does your hu - man be - ing io - ner Feed on ev - 'ry - thing that nice is?

fun than gon - do - lier - ing?  
su - gar - plums and i - ces? } We shall both go on re - quest - ing, Till you tell us, nev - er doubt it, Ev - 'ry - thing is in - ter - es - ting, Tell us,

We shall both go on re - quest - ing, Till you tell us, nev - er doubt it, Ev - 'ry - thing is in - ter - es - ting, Tell us,

**CHORUS. Unis.**

tell us all a - bout it! They will both go on re - quest - ing, Till you tell them, nev - er doubt it, Ev - 'ry - thing is in - ter - es - ting, Tell us

tell us all a - bout it! They will both go on re - quest - ing, Till you tell them, nev - er doubt it, Ev - 'ry - thing is in - ter - es - ting, Tell us

1st. 2nd. GIAN.

We shall both go on re-questing, Till you tell us, nev-er doubt it, Ev-'ry-

TESSA.

a. Is the We shall both go on re-questing, Till you tell us, nev-er doubt it, Ev-'ry-

*pp*

tell us all a-bout it! tell us all a-bout it! They'll go on re-questing, Till you tell them, nev-er doubt it, Ev-'ry-

*ppp*

tell us all a-bout it! tell us all a-bout it! They'll go on re-questing, Till you tell them, nev-er doubt it, Ev-'ry-

*p* *p*

• thing is in-ter-est-ing, Tell us, tell us all a-bout it! Ev-'ry-thing is in-ter-est-ing, Tell us, tell us all a-bout it! Tell us

• thing is in-ter-est-ing, Tell us, tell us all a-bout it! Ev-'ry-thing is in-ter-est-ing, Tell us, tell us all a-bout it! Tell us

• thing is in-ter-est-ing, Tell us, tell us all a-bout it! Ev-'ry-thing is in-ter-est-ing, Tell us, tell us all a-bout it! Ev-'ry-

• thing is in-ter-est-ing, Tell us, tell us all a-bout it! Ev-'ry-thing is in-ter-est-ing, Tell us, tell us all a-bout it! Ev-'ry-



*cres.*

all, . . . . yes, all, . . . . yes, tell us, tell us,

*cres.*

all, . . . . yes, all, . . . . yes, tell us, tell us,

*cres.*

thing is in - ter - est - ing, Ev - 'ry - thing is in - ter - est - ing, Tell us, tell us all a - bout it, Tell us,

*cres.*

thing is in - ter - est - ing, Ev - 'ry - thing is in - ter - est - ing, Tell us, tell us all a - bout it, Tell us,

*f* *ff*

tell us, tell us all, all a - bout it!

*f* *ff*

tell us, tell us all, all a - bout it!

*f* *ff*

tell us all a - bout it, Tell us, tell us all a - bout it!

*f* *ff*

tell us all a - bout it, Tell us, tell us all a - bout it!

## No. 5.

## CHORUS AND DANCE.

*Tempo di Cachucha.*

PIANO. *f*

Dance a ca - chu - cha, fan - dan - go, bo - le - ro, Xe - res we'll drink—Man - za - nil - la, Mon - te - ro—

Dance a ca - chu - cha, fan - dan - go, bo - le - ro, Xe - res we'll drink—Man - za - nil - la, Mon - te - ro—

*f pesante*

Wine, when it runs in a - bun - dance, en - han - ces The reck - less de - light of that wild - est of

Wine, when it runs in a - bun - dance, en - han - ces The reck - less de - light of that wild - est of

*Unis.*

dan - ces ! To the pret-ty pit-ter, pit-ter, pat - ter, And the clit-ter, clit-ter, clit-ter, clat - ter— Clit-ter, clit-ter, clat-ter,

dan - ces !

*staccato.*

Pit-ter, pit-ter, pat-ter, Clit-ter, clit-ter, clat-ter, clit-ter, clit-ter, clat-ter—

To the pret-ty pit-ter, pit-ter, pat - ter, And the clit-ter, clit-ter, clit-ter,

Pit-ter, pit-ter, pit-ter, pat-ter, pat-ter, pat-ter, pat - ter, We'll dance, Old Xe - res we'll drink—Man - sa -

clat - ter— Old Xe - res we'll drink—Man - sa -

- nil la, Mon - te - ro; For wine, when it runs in a - bun-dance, en - han - ces The reck - less de -  
 - nil - la, Mon - te - ro; For wine, when it runs in a - bun-dance, en - han - ces The reck - less de -

- light of that wild - est of dan - ces, that wild - est of dan - ces, The reck - less de - light! . . .  
 - light of that wild - est of dan - ces, that wild - est of dan - ces, The reck - less de - light! . . .

Dance a ca - cho - cha, fan - dan - go, bo - le - ro, Xe - res we'll drink—Man - sa - nil - la, Mon - te - ro—  
 Dance a ca - cho - cha, fan - dan - go, bo - le - ro, Xe - res we'll drink—Man - sa - nil - la, Mon - te - ro—



Wine, when it runs in a - bun-dance, en - han - ces The reck - less de - light of that wild - est of dan - .

Wine, when it runs in a - bun-dance, en - han - ces The reck - less de - light of that wild - est of dan - .

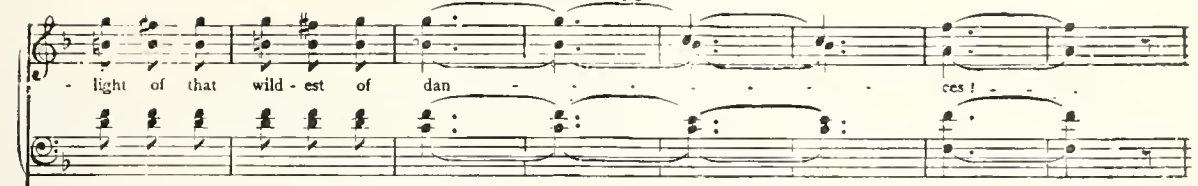
- ces I Old Xe - res we'll drink—Man - za - nil - la, Mon - te - ro, For wine, when it runs in a -

- ces I Old Xe - res we'll drink—Man - za - nil - la, Mon - te - ro, For wine, when it runs in a -

- bun-dance, en - han - ces The reck - less de - light of that wild - est of dan - ces, The reck - less de -

- bun-dance, en - han - ces The reck - less de - light of that wild - est of dan - ces, The reck - less de -

light of that wild-est of dan ces!



The first system of music shows a vocal line in treble clef and piano accompaniment in bass clef. The vocal line has lyrics "light of that wild-est of dan ces!". The piano accompaniment consists of chords and single notes.

light of that wild-est of dan ces!

Ped. \* Ped. \* Ped.



The second system continues the vocal and piano parts. Below the piano part, there are three "Ped." (pedal) instructions, each preceded by an asterisk (\*).



The third system is a piano solo section. It features a melodic line in the right hand and a harmonic accompaniment in the left hand. A single asterisk (\*) is placed below the first measure.



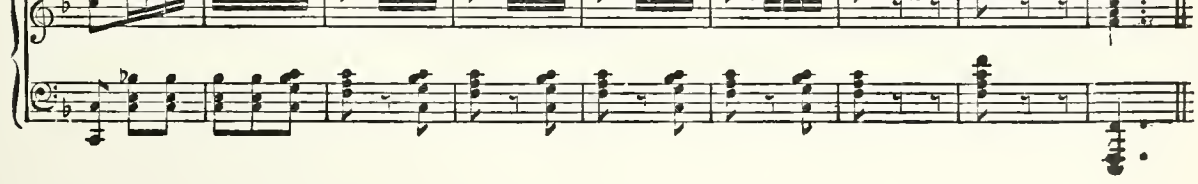
The fourth system continues the piano solo with more complex melodic and harmonic patterns in both hands.



The fifth system continues the piano solo, showing a variety of chordal textures and melodic runs.



The sixth system continues the piano solo, featuring a mix of eighth and sixteenth note patterns.



The seventh system concludes the piano solo with a final cadence and a double bar line.

## No. 6. SONG—Don Alhambra (with Marco &amp; Giuseppe).

DON ALHAM.

*Allegro non troppo.*

PIANO.

There lived a King, as I've been told, in the wonder-working days of old, When  
 hearts were twice as good as gold, And twenty times as mel-low. Good-tem-per triumphed in his face, And in his heart he  
 found a place For all the er-ring hu-man race And ev-ry wretched fel-low. When he had Rhen-ish wine to drink It  
 made him ve-ry mad to think That some, at junk-et or at jink, Must be con-tent with tod-dy, with tod-



dy, tod - dy. He wished all men as rich as he (And he was rich as rich could be),

## MARCO &amp; GIUS.

So to the top of ev - 'ry tree Pro - mo - ted ev - 'ry - bo - dy. Now, that's the kind of King for me— He wished all men as

## DON ALHAM.

rich as he, So to the top of ev - 'ry tree Pro - mo - ted ev - 'ry - bo - dy! Lord Chan - cel - lers were cheap as sprats, And

Bish - ops in their sho - vel hats Were plen - ti - ful as tab - by cats— In point of fact, too ma - ny. Am - bas - sa - dors cropped



up like hay, Prime Min-is - ters and such as they Grew like as - pa - ra - gus in May, And Dukes were three a pen - ny. On

ev - 'ry side Field Marshals gleam'd, Small beer were Lords Lieu-ten-ant deem'd, With Ad - mi - rals the ocean teen'd All round his wide do -

min-ions, With Ad - - - mi-rals a - round.. his do - min-ions. And Par - ty Lead-ers you might meet in

MARCO &amp; GIUL.

two and threes in ev - 'ry street Main-tain-ing, with no lit - tle heat, Their va - ri - ous o - pin - ions. Now that's a sight you

DOW A

could-n't beat—Two Par-ty Lead-ers in each street Main-tain-ing, with no lit-tle heat, Their va-ri-ous o-pin-ions! That

The first system of the musical score. It consists of a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The vocal line begins with a treble clef and a key signature of one flat. The piano accompaniment starts with a grand staff. The lyrics are written below the vocal line.

King, al-though no-one de-nies His heart was of ab-nor-mal size, Yet he'd have act-ed o-ther-wise If he had been a

The second system of the musical score. It continues the vocal line and piano accompaniment from the first system. A piano dynamic marking 'p' is visible at the beginning of the piano part. The lyrics continue below the vocal line.

-cu-ter. The end is ea-si-ly fore-told, When ev-'ry bless-ed thing you hold Is made of sil-ver, or of gold, You

The third system of the musical score. The vocal line and piano accompaniment continue. The lyrics continue below the vocal line.

long for sim-ple pew-ter. When you have no-thing else to wear But cloth of gold and sat-ins rare, For cloth of gold you

The fourth system of the musical score. It concludes the vocal line and piano accompaniment shown on this page. The lyrics continue below the vocal line.

cease to care—Up goes the price of shod-dy, of shod . . . . . dy, shod-dy. In

*p*

short, who-ev-er you may be, To this con-clu-sion you'll a-gree, When ev-a-ry-one is some-bo-dee, Then no one's a-my-

**MARCO & GIUS.**  
-bo-dy! Now that's as plain as plain can be, To this con-clu-sion we a-gree—When ev-a-ry-one is

*f*

some-bo-dee, Then no one's a-my-bo-dy!

*f*



# No. 7. QUARTET—(Gianetta, Tessa, Marco, & Giuseppe).

GIANETTA, TESSA, MARCO, & GIUSEPPE *in unison.*

*Allegretto moderato.*

**PIANO** *f* *p*

In a com - templa - tive fashion, And a tran - quil frame of mind, Free from

ev - 'ry kind of pas - sion, Some so - lu - tion let us find. Let us grasp the sit - u - a - tion, Solve the

**GIAN.** **A** *pp*

com - pli - ca - ted plot— Qui - et, calm de - li - be - ra - tion Dis - en - tan - gles ev - 'ry knot. In a

**TESSA.**

com - pli - ca - ted plot— Qui - et, calm de - li - be - ra - tion Dis - en - tan - gles ev - 'ry knot. I, so

**MARCO.**

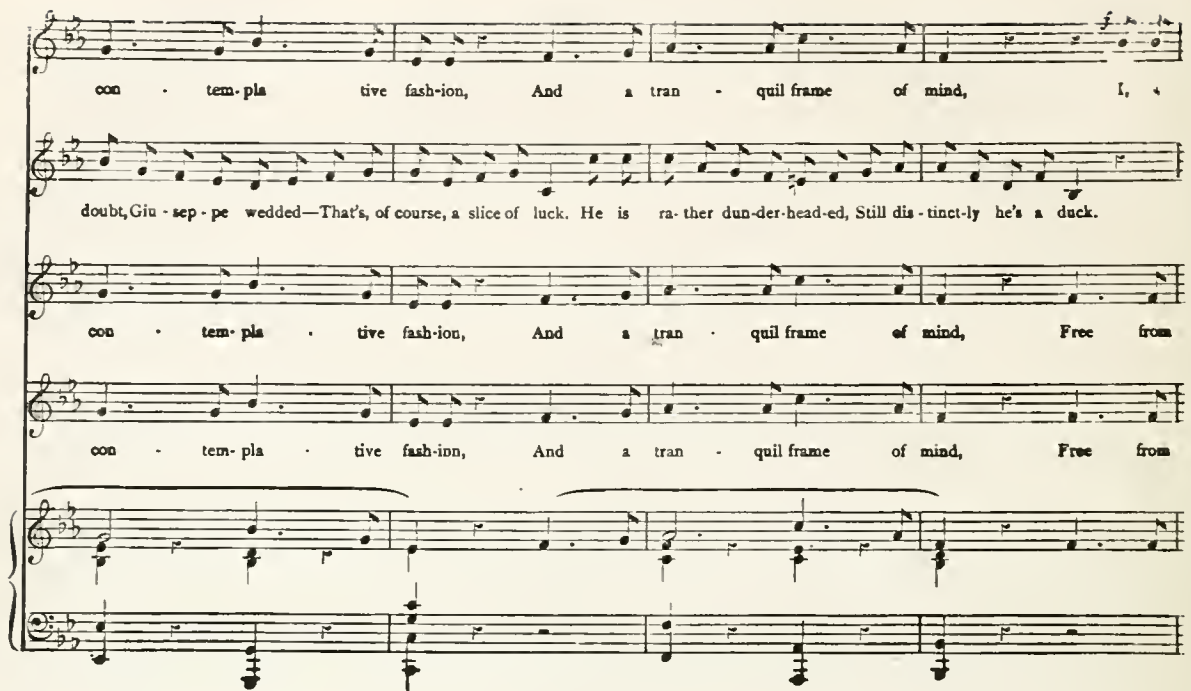
com - pli - ca - ted plot— Qui - et, calm de - li - be - ra - tion Dis - en - tan - gles ev - 'ry knot. In a

**GIUS.** *pp*

com - pli - ca - ted plot— Qui - et, calm de - li - be - ra - tion Dis - en - tan - gles ev - 'ry knot. In a

*pp*





con - tem - pla - tive fash-ion, And a tran - quil frame of mind, I, 4  
 doubt, Giu - sep - pe wedded—That's, of course, a slice of luck. He is ra - ther dun-der-head-ed, Still dis - tinct-ly he's a duck.  
 con - tem - pla - tive fash-ion, And a tran - quil frame of mind, Free from  
 con - tem - pla - tive fash-ion, And a tran - quil frame of mind, Free from



vic-tim too of Cu-pid, Mar-co married—that is clear. He's par - tic - u - lar - ly stu - pid, Still dis - tinct-ly, he's a dear. **B**  
*pp* Ev - 'ry kind of pas-sion, Some so - lu - tion let us find. Let us  
*pp* ev - 'ry kind of pas-sion, Some so - lu - tion let us find. To Gla -  
*pp* ev - 'ry kind of pas-sion, Some so - lu - tion let us find. Let us

*pp*

grasp the sit - u - a - tion, Solve the com - pli - ca - ted plot, Qui - et,

grasp the sit - u - a - tion, Solve the com - pli - ca - ted plot, Qui - et,

net - ta I was ma - ted; I can prove it in a trice, Tho' her charms are o - ver - ra - ted Still I own she's ra - ther nice.

*f*

grasp the sit - u - a - tion, Solve the com - pli - ca - ted plot. I to

calm de - li - be - ra - tion Dis - en - tan - gles ev - 'ry knot!

calm de - li - be - ra - tion Dis - en - tan - gles ev - 'ry knot!

calm de - li - be - ra - tion, Dis - en - tan - gles ev - 'ry knot!

Tes - sa, wil - ly - nil - ly, All at once a vic - tim fell. She is what is called a sil - ly, Still she an - swers pret - ty well. She's a

*C pp* In a con - tem - pla - tive fashion, *f* And if I can catch her I'll pinch her and scratch her, And

*pp* In a con - tem - pla - tive fashion, And a tran - quil frame of

*f* Now when we were pretty babies Someone married us, that's clear— *pp* tran - quil frame of

*pp* sil - ly, still she answers pretty well. *pp* In a con - tem - pla - tive fashion, And a tran - quil frame of

*pp* send her a - way with a flea in her ear. Ev - 'ry kind of pas - sion, Some so - lu - tion let us

*pp* mind, Free from ev - 'ry kind of pas - sion, If I o - vertake her I'll warrant I'll make her To

*pp* mind, Free from ev - 'ry kind of pas - sion, Some so - lu - tion let us

*pp* mind, He, whom that young lady married, To receive her can't refuse. *pp* - lu - tion let us

D

*f*nd. If she mar-ried your Giu-sep-pe You and he will have to part—

shake in her a - ris - to - crat - i - cal shoes | grasp the sit - - u - a - tion, *pp* *ff*

*f*nd. Let us grasp the sit - - u - a - tion, Solve the

*f*nd. Let us grasp the sit - - u - a - tion, Solve the

*pp* com - - pli - ca - - ted plot, Qui - - et, calm de - li - be -

I have to do it I'll war-rant she'll rue it—I'll teach her to mar-ry the man of my heart! *ff* If she mar-ried Mes-ser

*pp* com - - pli - ca - - ted plot, Qui - - et, calm de - li - be -

*pp* com - - pli - ca - - ted plot, Qui - - et, calm de - li - be -



ra-tion, No mat-ter, no mat-ter, If I can get at her I doubt if her mo-ther will know her a gain!

*pp* Mar-co you're a spin-ster, tan-gles ev-'ry knot!

*pp* ra-tion, Dis-en-tan-gles ev-'ry knot!

*pp* ra-tion, Dis-en-tan-gles ev-'ry knot!




**E** *f* No matter, no matter, If I can get at her I doubt if her mother will know her a - gain! No matter, no matter, If I can get

I have to do it I'll warrant she'll rue it—I'll teach her to mar-ry the man of my heart! **U** I have to do it I'll warrant she'll rue it—I'll

*f* To Gia-net-ta I was ma-ted; I can prove it in a trice: Tho' her charms are o-ver-

*f* I to Tes-sa, wil-ly-nil-ly, All at once a vic-tim fell. She is



at her I doubt if her mother will know her a - gain! No mat-ter, no mat-ter, no mat-ter, no mat-ter, no mat-ter, no mat-ter, no mat-ter, no

teach her to mar-ry the man of my heart! I'll teach her, I'll teach her, I'll teach her, I'll teach her, I'll teach her, I'll teach her, I'll teach her, I'll

- ra - ted Still I own she's ra - ther nice, She's ra - ther, ra - ther, ra - ther, ra - ther, ra - ther, ra - ther, ra - ther

what is call'd a sil - ly, call'd a sil - ly, sil - ly, sil - ly, sil - ly, sil - ly, still she an - swers pret - ty

mat-ter! Qui - et, calm de - li - be - ra - tion Dis - en - tan - gles ev - 'ry knot!

teach her! Qui - et, calm de - li - be - ra - tion Dis - en - tan - gles ev - 'ry knot!

ness. Qui - et, calm de - li - be - ra - tion Dis - en - tan - gles ev - 'ry knot!

well. Qui - et, calm de - li - be - ra - tion Dis - en - tan - gles ev - 'ry knot!

# No. 8. CHORUS OF MEN (with Duke & Duchess).

*Allegro a la marcia.*

**PIANO.** *f*

**TENORS.**

*With*

**BASSES.**

*With*

*Ped.*

du - cal pomp and du - cal pride . . . . . (An - nounce these com - ers, O ye

du - cal pomp and du - cal pride . . . . . (An - nounce these com - ers, O ye

*8va.*

ket - tle - drummers!) Comes Ba - ra - ta - ria's high - born bride. (Ye sound - ing cym - bals clang!) She

ket - tle - drummers!) Comes Ba - ra - ta - ria's high - born bride. (Ye sound - ing cym - bals clang!) She

*8va.* *loco.*

comes to claim the Roy - al hand— . . . . . (Pro - claim their Gra - ces, O ye

comes to claim the Roy - al hand— . . . . . (Pro - claim their Gra - ces, O ye

*8va.*

dou - ble - bass - es!) Of the King who rules this good - ly land. (Ye bra - sen brass - es bang!) She

dou - ble - bass - es!) Of the King who rules this good - ly land. (Ye bra - sen brass - es bang!) She

*8va.* *loco.*



DUCHESS.

comes to claim the Roy al hand—(Ye bra - sen brass-es bang!)

DUKE.

comes to claim the Roy - al hand—(Ye bra - sen brass-es bang!)

This po - lite at - ten - tion

*p*

and heart of Duch-ess, Who re - sign their pet

touch-es Heart of Duke

With pro -

She of beau - ty was a mo - del

. found re - gret.

When a tid - dy tid - die -

She's ex-celled by none! She's ex-celled by none! At  
 - tod-dle, And at twen-ty-one At twen-ty-one

twen-ty one  
 She's ex-celled by none!  
 CHORUS.  
 She comes to claim the Roy-al hand (Pro-  
 She comes to claim the Roy-al hand (Pro-  
*cres.* *f*

- claim their Gra-ces, O ye dou-ble bass-es!) Of the King who rules this good-ly land. (Ye bra-zen brass-es bang!)  
 - claim their Gra-ces, O ye dou-ble bass-es!) Of the King who rules this good-ly land. (Ye bra-zen brass-es bang!)

## No. 9.

## SONG—Duchess.

*Allegro con fuoco.*

PIANO. *f* *p*

1. On the  
2. But I

day when I was wed - ded To your ad - mi - ra - ble sire, I ac - know - ledge that I dread - ed An ex -  
foud that a re - li - ance On my threat - en - ing ap - pear - ance, And a re - so - lute de - fi - ance Of ma -

· plo - sion of his ire. I was o - ver - come with pan - ic—For his tem - per was vol - ca - nic, And I  
· ri - tal in - ter - fer - ence, And a gen - tle io - ti - ma - tion Of my firm de - ter - min - a - tion To

did - n't dare re - volt, For I fear'd a thun - der - bolt ! I was al - ways ve - ry wa - ry, For his  
see what I could do To be wife and hus - band too, Was the on - ly thing re - qui - red For to

fu - ry was ec - sta - tic—His re - fined vo - ca - bu - la - ry Most un plea - sant - ly em - phat - ic. To the  
make his tem - per sup - ple, And you could - n't have de - sir'd A more re - ci - pro - ca - ting cou - ple. Ev - er

thun - der Of this Tar - tar I knock'd un - der Like a mar - tyr; When in - tent - ly He was fu - ming, I was gent - ly Un - as - sum - ing—When re - wil - ling To be woo - ing, We were bil - ling—We were coo - ing; When I mere - ly From him part - ed We were near - ly Bro - ken - heart - ed—When in

- vi - ling Me complete - ly, I was ami - ling Ve - ry sweet - ly, I was ami - ling Ve - ry sweet - ly, ve - ry  
se - quel Re - u - ni - ted, We were e - qual - Ly de - light - ed. We were e - qual - Ly de - light - ed, de -

sweet . . . . ly; Giv - ing him the ve - ry best, and get - ting back the ve - ry worst— That is  
light . . . . ed; So with dou - ble - shot - ted guns and co - lours nailed un - to the mast, I



how I tried to tame your great pro - ge - ni - tor— at first! Giv - ing him the ve - ry best, and get - ting  
tam'd your in - sig - ni - fi - cant pro - ge - ni - tor— at last! So with dou - ble - shot - ted gun, and co - lours

back the ve - ry worst— That is how I tried to tame your great pro - ge - ni - tor—  
nail'd un - to the mast, I tam'd your in - sig - ni - fi - cant pro - ge - ni - tor—

*crca.* *f*

at first!

2nd.  
a. But last!

# No. 10. RECIT. & DUET—Duke & Duchess.

RECIT. DUKE.

To help unhappy com - moners, and add to } their en - joy - ment, Af - { fords a man of no - ble rank congeni - al em - ploy - ment ; Or

PIANO. *fp*

DUKE.

our attempts we offer } u - lus - tra - tive ; The { work is light, and, I } mu - ne - ra - tive ! Small Those

*Andante moderato.*

*p*

DUCHESS.

They're high - ly de - light - ed ! Their great dou - ble bar - rel.

ti - tles and or - ders for Mayors and Re - cor - ders I get—and they're high - ly de - light - ed— M. I al -  
press - ing pre - vai - lers, The rea - dy - made tai - lers, Quote me as their great dou - ble - bar - rel—

Yes, Al - dermen knight-ed.  
Such wear-ing ap - par - el!

P.'s bar-on - et - ted, Sham Col-'nels ga - zet - ted, And se - cond-rate Al - der-men knight-ed—  
low them to do so, Though Rob-in-son Cru-soe Would jib at their wear-ing ap - par - el!

Foun-  
I

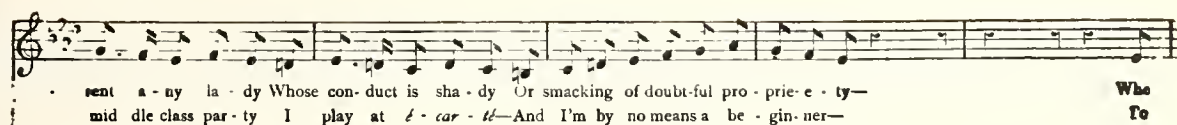
Large sum to his ma-kings.  
All Com-pa-nies bub-ble!

- dation - stone-lay-ing I find ve-ry pay-ing: It adds a large sum to my ma-kings—  
sit, by se - lec-tion, Up - on the di-rection Of sev - e - ral Con - pa - nies bub-ble—

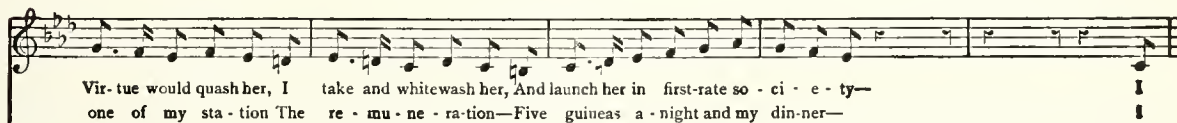
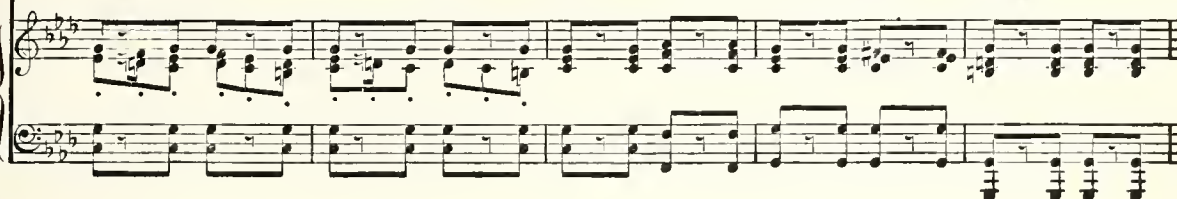
At  
As

One tenth of the ta - kings. I pre  
He's paid for his trou - ble! At

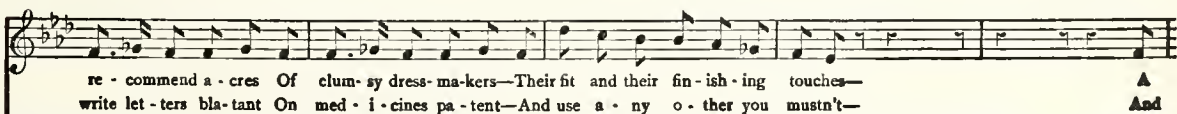
char - i - ty din - ners The best of speech-spinners, I get ten per cent. on the ta - kings—  
soon as they're float-ed I'm free - ly bank - no - ted—I'm pret - ty well paid for my trou - ble!



Doubtful pro - pri - e - ty.  
She's not a be - gin - ner.



First - rate so - ci - e - ty!  
And wine with her din - ner.



Their fin - ish ing touches.  
Be - lieve me, you mustn't—





sum in ad - di - tion They pay for per - mis - sion To say that they make for the Duchess—  
vow my com - plex - ion De - rives its per - fec - tion From some - bo - dy's soap—which it does - n't—

They make for the  
It cer - taia - ly

DUKE. 2nd time.

We're rea - dy as wit - ness To a - ny one's fit - ness To fill a - ny place or pre -

Duch-ess ! a. Those  
does - n't!

DUCHESS.

fer - ment—A place or pre - fer - ment. We're of - ten in wait - ing At jun - ket or /*u* - ring, And

*a tempo.*

some-times at - tend an in - ter - mer - In short, if you'd kin - die The

DUKE.

We like an in - ter - ment. In short, if you'd kin - die The

*colla voce.* *a tempo.* *mf*

Ped.

spark of a swin - dle, Lure sim - ple - tons in - to your clutch - es—Yes; in - to your clutch - es. Or

spark of a swin - dle, Lure sim - ple - tons in - to your clutch - es—Yes; in - to your clutch - es. Or

Ped.

*ad lib.*

hood-wink a debt-or You can - not do bet-ter Than trat out a Duke or a Duchess, or a Duchess!

*ad lib.*

hood-wink a debt-or You can - not do bet-ter a Duke or a Duchess!

*colla voce.*

## No. 11. GAVOTTE—Casilda, Duchess, Marco, Giuseppe &amp; Duke.

PIANO.

*Tempo di Gavotte. Allegretto.*

mf *cres.* *f* *dim.* *p*

DUKE.

I am a

cour-tier grave and se-rious Who is a-bout to kiss your hand: Try to com-bine a pose im-votte per-form se-date-ly— Of-fer your hand with con-scious pride; Take an at-titude not too

pe-rious With a de mean-our no-bly bland, state-ly, Still suf-ficient-ly dig-ni-fied.

MARCO & GIUSEPPE.

1. Let us com-bine a pose im-  
2. Now for an at-titude not too

That's, if any - thing, too un -  
Once - ly, twice - ly—once - ly,

pe - rious With a de - mean - our no - bly bland I  
state - ly, Still suf - fi - cient - ly dig - ni - fied I

*cres.*

bend - ing— Too ag - gres - sive - ly stiff and grand ; 1. Now to the o - ther ex - treme you're  
twice - ly— Bow lm - pres - sive - ly ere you glide.

DUKE, 2nd time.

2. Ca - pi - tal, both, ca - pi - tal, both—you've caught it

*cres.* *mf*

CAS.

1. Now to the o - ther ex - treme you're  
DUCHESS.

1. Now to the o - ther ex - treme you're

tend - ing— Don't be so deuc - ed - ly con - de - scend - ing!

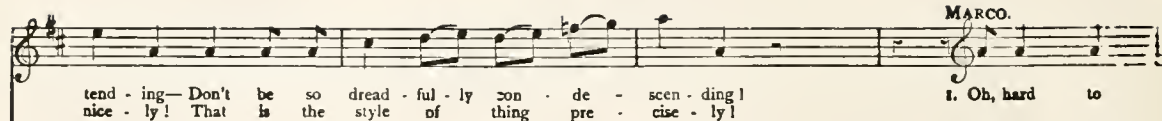
CAS. & DUCH. 2nd time.

nice - ly! That is the style of thing pre - cise - ly! Ca - pi - tal, both, ca - pi - tal, both—you've caught it—

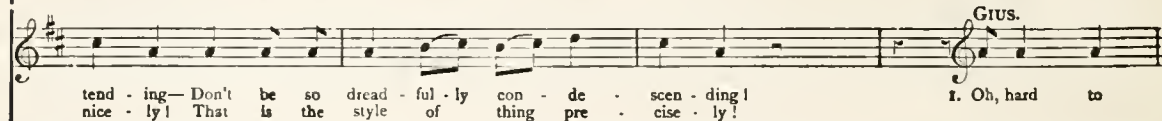
*p*



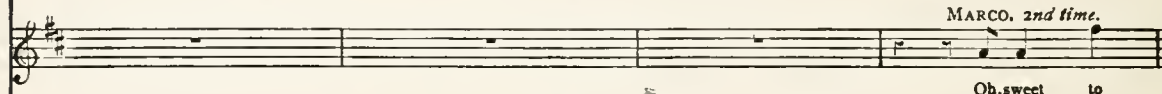
MARCO.



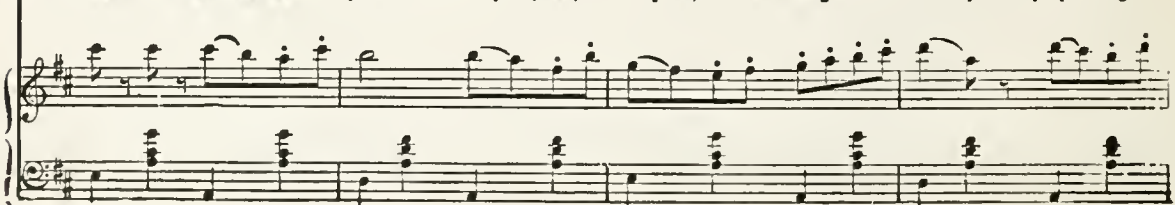
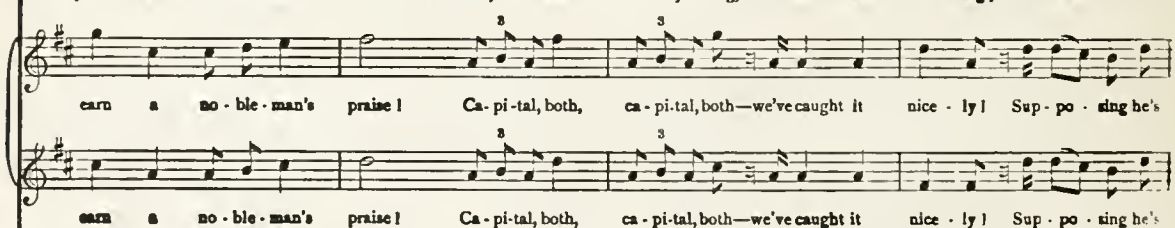
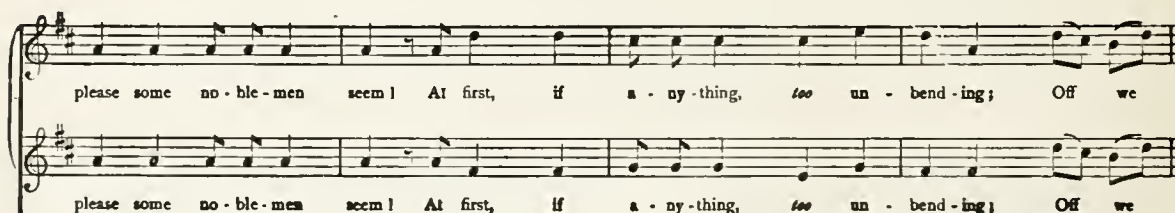
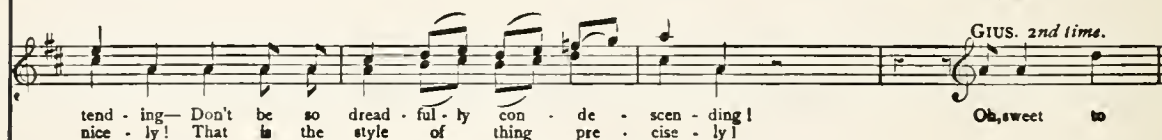
GIUS.



MARCO, 2nd time.



GIUS. 2nd time.



1st.

go to the o - ther ex - treme— Too con - found-ed - ly con - de - scend - ing!

go to the o - ther ex - treme— Too con - found-ed - ly con - de - scend - ing!

right in what he says, This is the style of thing pre -

right in what he says, This is the style of thing pre -

2nd.

CAS. *f* Ca - pi - tal, both, ca - pi - tal, both—you've caught it

DUCHESS. *f* Ca - pi - tal, both, ca - pi - tal, both—you've caught it

MARCO. *f* - cise - ly! Ah, . . . . .

GIUS. *f* - cise - ly! Ah, . . . . .

DUKE. *f* - cise - ly! Ah, . . . . .

2. Now a ga- Ah, . . . . .

*p* *f*

Pad.

nice - ly! That is the style of thing pre - cise - ly! That is the style of thing, the  
 nice - ly! That is the style of thing pre - cise - ly! That is the style of thing, the  
 this the . . . . . style, That is the style of thing, the  
 this the . . . . . style, That is the style of thing, the  
 this the . . . . . style, That is the style of thing, the

Ped.

*rall.*  
 style . . . . . of thing pre - cise - ly!  
*rall.*  
 style, . . . the style of thing pre - cise - ly!  
*rall.*  
 style . . . . . of thing pre - cise - ly!  
*rall.*  
 style . . . . . of thing pre - cise - ly!  
*rall.*  
 style . . . . . of thing pre - cise - ly!  
*rall.*  
 style . . . . . of thing pre - cise - ly!

*sf* *p*





# No. 12. QUINTET & FINALE—Casilda, Gianetta, Tessa, Marco, Giuseppe & Chorus.

CAS.  
Here is a fix un -

GIAN.  
Here is a fix un -

TESSA.  
Here is a fix un -

MARCO.  
Here is a fix un -

GIUS.  
Here is a fix un -

*Molto vivace.*

PIANO. *f* *p*

Ped.

pre - ce - den - ted ! Here are a King and Queen ill - starr'd ! Ev - er since marriage was first in - ven - ted

pre - ce - den - ted ! Here are a King and Queen ill - starr'd ! Ev - er since marriage was first in - ven - ted

pre - ce - den - ted ! Here are a King and Queen ill - starr'd ! Ev - er since marriage was first in - ven - ted

pre - ce - den - ted ! Here are a King and Queen ill - starr'd ! Ev - er since marriage was first in - ven - ted

pre - ce - den - ted ! Here are a King and Queen ill - starr'd ! Ev - er since marriage was first in - ven - ted

Nev-er was known a case so hard!

Nev-er was known a case so hard!

Nev-er was known a case so hard!

Nev-er was known a case so hard! I may be said to have been bi-sec-ted By a pro-found ca-

Nev-er was known a case so hard! I may be said to have been bi-sec-ted By a pro-found ca-

Thro' a ca-la-mi-ty un-ex-pec-ted I am di-vi-si-ble in-to three!

Thro' a ca-la-mi-ty un-ex-pec-ted I am di-vi-si-ble in-to three!

Thro' a ca-la-mi-ty un-ex-pec-ted I am di-vi-si-ble in-to three!

tas-tro-phe!

tas-tro-phe!

I . . . am di -

I . . . am di

I . . . am di -

I . . . may be said . . . to have been bi - - sec - ted !

I . . . may be said . . . to have been bi - - sec ted !

. vi - si - ble in - to three ! Thro' a ca - la - mi - ty I am di - vi - si - ble in - to

. vi - si - ble in - to three ! Thro' a ca - la - mi - ty I am di - vi - si - ble in - to

. vi - si - ble in - to three ! Thro' a ca - la - mi - ty I am di - vi - si - ble in - to

three! . . . . O mo - ral - ists all, How can you call Mar - riage a state of

three! . . . . O mo - ral - ists all, How can you call Mar - riage a state of

three! . . . . O mo - ral - ists all, How can you call Mar - riage a state of

MARCO.

O mo - ral - ists all, How can you call Mar - riage a state of

GIUS.

O mo - ral - ists all, How can you call Mar - riage a state of

Ped.

u - ni - tee, When ex - cel - lent hus - bands are bi - sec - ted, Wives are di - vi - si - ble in - to three?

u - ni - tee, When ex - cel - lent hus - bands are bi - sec - ted, Wives are di - vi - si - ble in - to three?

u - ni - tee, When ex - cel - lent hus - bands are bi - sec - ted, Wives are di - vi - si - ble in - to three?

u - ni - tee, When ex - cel - lent hus - bands are bi - sec - ted, Wives are di - vi - si - ble in - to three?

u - ni - tee, When ex - cel - lent hus - bands are bi - sec - ted, Wives are di - vi - si - ble in - to three?



O mo - ral - ists all, How can you call . . . Mar - riage a

O mo - ral - ists all, How can you call . . . Mar - riage a

O mo - ral - ists all, How can you call . . . Mar - riage a

O mo - ral - ists all, How can you call . . . Mar - riage a

O mo - ral - ists all, How can you call . . . Mar - riage a

*f* Ped.

state of u - ni - tee, of . . . u . . . ni -

state of u - ni - tee, Ah! . . . of u . . . ni -

state of u - ni - tee, Ah! . . . of u . . . ni -

state of u - ni - tee, of u . . . ni -

state of u - ni - tee, Ah! . . . u . . . ni -

tee! Mo - ral - ists all, How can you call Mar-riage a state of u - ni - tee! Mo - ral - ists

tee! Mo - ral - ists all, How can you call Mar-riage a state of u - ni - tee! Mo - ral - ists

tee! Mo - ral - ists all, How can you call Mar-riage a state of u - ni - tee! Mo - ral - ists

tee! Mo - ral - ists all, How can you call Mar-riage a state of u - ni - tee! Mo - ral - ists

tee! Mo - ral - ists all, How can you call Mar-riage a state of u - ni - tee! Mo - ral - ists

*p*

all, How can you call Mar-riage a state of u - ni - tee! Call . . . . .

all, How can you call Mar-riage a state of u - ni - tee! Call . . . . .

all, How can you call Mar-riage a state of u - ni - tee! Call . . . . .

all, How can you call Mar-riage a state of u - ni - tee! Call . . . . .

all, How can you call Mar-riage a state of u - ni - tee! Call . . . . .

*f*

mar - riage a state of

mar - riage a state of

mar - riage a state of

mar - riage a state of

mar - riage a state of

The first system of a musical score for five voices and piano. It features five vocal staves in G major (one sharp) and 4/4 time. Each voice part has a melodic line with lyrics underneath. The piano accompaniment is on the bottom staff, consisting of a rhythmic bass line and chords. The lyrics for all voices are "mar - riage a state of".

u - - nion true, . . . One - third of my - self is . . . mar - ried to

u - - nion true, . . . One - third of my - self is . . . mar - ried to

u - - nion true, . . . When half of my - self has . . . mar - ried two

u - - nion true, . . . When half of my - self has . . . mar - ried two

u - - nion true, . . . When half of my - self has . . . mar - ried two

The second system of the musical score. It continues with five vocal staves and piano accompaniment. The lyrics vary by voice part: the first two voices sing "u - - nion true, . . . One - third of my - self is . . . mar - ried to", while the last three voices sing "u - - nion true, . . . When half of my - self has . . . mar - ried two". The piano accompaniment continues with chords and a steady bass line.

half of ye, or you! . . .

half of ye, or . . . you! . . .

thirds of ye, or you! . . .

thirds of ye, or . . . you! . . .

thirds of ye, or you! . . .

The vocal parts are arranged in five staves, each with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The lyrics are: "half of ye, or you! . . ." for the first two parts, and "thirds of ye, or you! . . ." for the last three parts. The piano accompaniment is on a grand staff (treble and bass clefs) with a key signature of three flats.

*Allegro vivace. L'istesso tempo.*

*f*

The piano introduction begins with a treble clef and a key signature of three flats. It features a series of chords and a melodic line. The tempo and mood are indicated as "Allegro vivace. L'istesso tempo." The first system of the instrumental section follows, marked with a forte (*f*) dynamic.

*Ped.* \*

The second system of the instrumental section continues the melodic and harmonic development. It includes a pedaling instruction (*Ped.*) and an asterisk (\*) marking a specific point in the music.

*Ped.* \*

The third system of the instrumental section concludes the piece. It features a final melodic flourish and a pedaling instruction (*Ped.*) with an asterisk (\*) marking the end of the section.



Ped. \* Ped. \* Ped. \*

## DOM ALHAM.

Now let the loy - al lie - ges ga - ther round— The Prin - ce's fos - ter - mo - ther has been

found! She will de - clare, to sil - ver cla - rion's sound, The right - ful King—

*Più lento.*CHORUS, *a tempo.*

let him forth-with be-crown'd! She will de - clare to sil - ver clarion's sound, The right - ful King—

*Più lento.**a tempo.*

*Più lento.* *a tempo.* TESSA. DUET  
 let him forthwith be crown'd! Speak, wo-man, speak— We're  
 him forthwith be crown'd!

*Più lento.* *a tempo.* *p*  
 3

GIAN. DUCH. CAS. DON ALH  
 all at - ten - tion! The news we seek— This mo - ment men - tion. To us they bring— His  
 3

MARCO. GIUS. TUTTI.  
 fos - ter - mo - ther. Is he the King? Or this my mo - ther? Speak, wo-man, speak!  
*f*

SOLO. INEZ. *Più lento.*  
 Speak, woman, speak! The Roy - al Prince was by the King en - trust - ed To my food  
*Più lento.* *pp*  
*trem.* *pp*  
 Ped.

care, ere I grew old and crust - ed ; When trai - tors came to steal his son re -

Ped.

pe - ted, My own small boy I deft - ly sub - sti - tu - ted ! The vil - lains

fell in - to the trap com - plete - ly— I hid the Prince a - way— still sleep - ing sweet - ly ; I called him

"son" with par - don - a - ble aly - ness— His name, La - is ! Be - hold his Roy - al High - ness !

*f*

CAS. LUIZ. CHORUS

Lu - iz! Ca - sil - da!

*A Tempo vivace.*

*f* Ped. *f*

this in - deed the King, Oh, won - drous re - ve - la - tion! Oh,

this in - deed the King, Oh, won - drous re - ve - la - tion! Oh,

Ped. Ped.

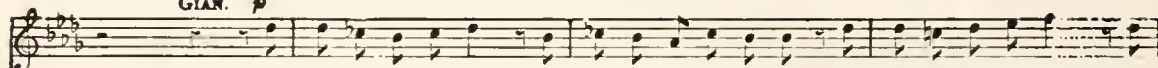
un - ex - pec - ted thing! Un - look'd . . . . . for sit - u - a - tion!

un - ex - pec - ted thing! Un - look'd . . . . . for sit - u - a - tion!

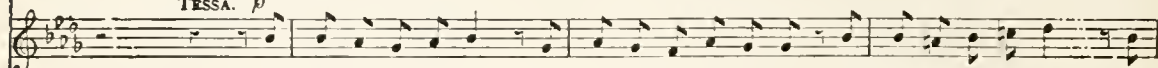
*dim.*

Ped.

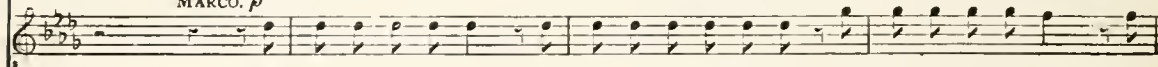


GIAN. *p*

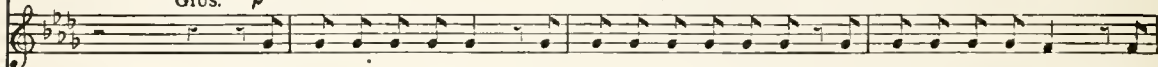
This state-ment we re-ceive With sen-ti-ments con-flict-ing; Our thoughtsre-joice and grieve, Each

TESSA. *p*

This state-ment we re-ceive With sen-ti-ments con-flict-ing; Our thoughtsre-joice and grieve, Each

MARCO. *p*

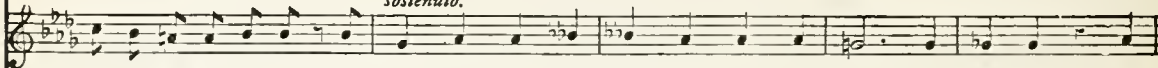
This state-ment we re-ceive With sen-ti-ments con-flict-ing; Our thoughtsre-joice and grieve, Each

GIUS. *p*

This state-ment we re-ceive With sen-ti-ments con-flict-ing; Our thoughtsre-joice and grieve, Each

*sostenuto.*

a-ther con-tra-dict-ing; To those whom we a-dore We can be re-u-ni-ted— On

*sostenuto.*

o-ther con-tra-dict-ing; To those whom we a-dore We can be re-u-ni-ted— On

*sostenuto.*

o-ther con-tra-dict-ing; To those whom we a-dore We can be re-u-ni-ted— On

*sostenuto.*

o-ther con-tra-dict-ing; To those whom we a-dore We can be re-u-ni-ted— On



one point ra - ther sore, But, on the whole, de - light - ed!

one point ra - ther sore, But, on the whole, de - light - ed!

one point ra - ther sore, But, on the whole, de - light - ed! When

one point ra - ther sore, But, on the whole, de - light - ed!

DUKE.

As pru - dence (so )

o - thers claim'd thy dain - ty hand, I wait - ed, wait - ed, wait - ed—

CAS.

un - der - stand) Dic - ta - ted— ta - ted— ta - ted. By vir - tue of our ear - ly vow Re - cord - ed— cord - ed—

**DUCH.**

cord-ed, Your pure and pa-tient love is now Re-ward-ed— ward-ed— ward-ed.

**Tutti.**

Then

*f*

hail, O King of a Gol - - den Land, And the

hail, O King of a Gol - - den Land, And the

high - born bride who claims his hand— The past is

high - born bride who claims his hand— The past is

dead, and you gain your own, A roy - al crown and a gol - den

dead, and you gain your own, A roy - al crown and a gol - den

Ped. \* Ped. \*

throne ! . .

throne ! . .  
*Allegro con brio.*

*ff*

*ff*

TUTTI

Once more . .

Once more . .

*f*



... gon-do-lier-i, Both skill-ful and wa-ry, Free from this quan-da-ry Con-ten-ted are we, ... Ah,

From Roy - - - al - ty

fy-ing, Our gon-do-las ply-ing, And mer-ri-ly cry-ing Our "pre-mi," "sta-hil" ... Ah! ...

So good-bye, ca - chu - ca, fan - dan - go, be -

So good-bye, ca - chu - ca, fan - dan - go, be -

*pesante.*

*f*

le - ro—We'll dance a fare - well to that mea - sure. . . Old Xe - res, a - dieu—Man - za - nil - la—Mon - te - ro—We

le - ro—We'll dance a fare - well to that mea - sure. . . Old Xe - res, a - dieu—Man - za - nil - la—Mon - te - ro—We

leave you with feel - ings of plea - sure! Once more . . . gon - do - lier - i Both skil - ful and wa - ry, Free

leave you with feel - ings of plea - sure! Once more . . . gon - do - lier - i Both skil - ful and wa - ry, Free

from this quan - da - ry Con - tent - ed are we, . . . Ah! . . . . . Ah! . . .

from this quan - da - ry Con - tent - ed are we, . . . Ah! . . . . . Ah!

. . . . . once more, . . . . . gon - do - lier - i, . . . gon - do - lier - i, . . .

. . . . . once more, . . . . . gon - do - lier - i, . . . gon - do - lier - i, . . .

*8va.* . . . . . *ff*

. . . . . gon - do - lier . . . . . i, Con - tent - ed are we! So good-bye, ca - cha - ca, fa-

. . . . . do . . . . . lier - i, Con - tent - ed are we! So good-bye, ca - cha - ca, fa-

*8va....loco.*

- dan - go, bo - le - ro—We'll dance a fare - well to that mea - sure— Old Xe - res, a - dieu—Mao - za -

- dan - go, bo - le - ro—We'll dance a fare - well to that mea - sure— Old Xe - res, a - dieu—Mao - za -

- nil - la—Moo - te - ro— We leave you with feel - ings of plea - sure, with feel - ings of plea . . .

- nil - la—Moo - te - ro— We leave you with feel - ings of plea - sure, with feel - ings of plea . . .

sure! . . .

sure! . . .

*sf sf sf trem.*

End of Opera



















